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ARTHUR FIEDLER

Conductor



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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

"Why not look below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners."

— Ralph Vaughan Williams



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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, the music Fiedler conducts ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

FIRST WEEK

OPENING NIGHT

TUESDAY EVENING, APRIL 26, at 8:30 o'clock

First Program

- * March, Pomp and Circumstance No. 1 Elgar
Overture to "Morning, Noon and Night in Vienna" Suppé
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria Arcadelt-McDonald
* Marche Slave Tchaikovsky

OBSERVING THE 150th ANNIVERSARY OF THE BIRTH OF FRÉDÉRIC CHOPIN

- Polonaise Militaire Chopin-Glazunov
Piano Concerto No. 2, in F minor, Op. 21 Chopin
I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET
Miss CROCHET uses the Steinway Piano

- Selection from "The Sound of Music" Rodgers
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Me — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain
Theme from "A Summer Place" Steiner
* 76 Trombones, from "The Music Man" Willson

Among Those Present: New England Grenfell Association,
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Program Notes

By LANING HUMPHREY

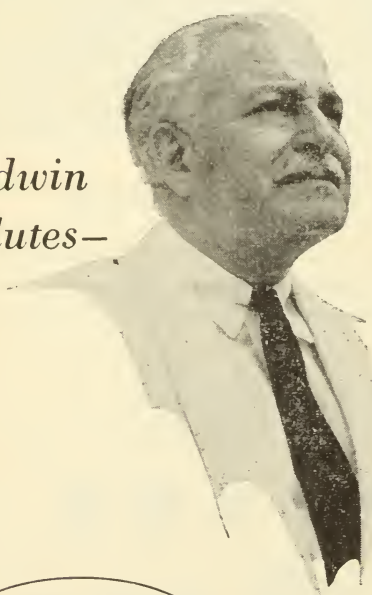
Two Anniversaries at Pops

AS A BOW to the seventy-fifth anniversary of the Boston Pops, Mr. Fiedler is presenting in the first week a selection from the very first Pop Concert, played on July 11, 1885. The selection is the Overture "A Morning, Noon and Night in Vienna," by Franz von Suppé.

The printed program referred to the new summer series as "Music Hall Promenade Concerts." Downtown Boston was the location of the hall, on a spot now occupied by Loew's Orpheum. A London series of light programs supplied the designation of Promenade Concerts, but the newspapers and public before long were referring to the Boston version as Popular Concerts, then simply the Pops.

Another anniversary to be observed by Mr. Fiedler on his opening program will be the sesquicentennial of the birth of Frédéric Chopin. Both his Military Polonaise, orchestrated by Glazounov, will be presented, and his Second Piano Concerto. The soloist will be the young French pianist, Evelyne Crochet.

*Baldwin
salutes—*



*Arthur Fiedler . . . distinguished
conductor of the Boston "Pops"
. . . on his 31st anniversary with
this world famous orchestra.*

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WEDNESDAY EVENING, APRIL 27, at 8:30 o'clock

Second Program

- *March, Pomp and Circumstance No. 1 Elgar
Overture to "Morning, Noon and Night in Vienna" Suppé
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria Arcadelt—McDonald
*Marche Slave Tchaikovsky

OBSERVING THE 150th ANNIVERSARY OF THE BIRTH OF FRÉDÉRIC CHOPIN

Piano Concerto No. 2, in F minor, Op. 21 Chopin

- I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET
Miss CROCHET uses the Steinway Piano

BRADFORD JUNIOR COLLEGE GLEE CLUB —

EUGENE H. WICKSTROM, Director

RALPH B. LEWIS, MRS. LEROY C. HINCHCLIFFE, Accompanists

Three Love Songs Brahms

A Tremor's in the Branches — Bird in Air Will
Stray Afar — From Yon Hills the Torrent Speeds

Chorus of Polovetzian Maidens, from "Prince Igor" Borodin
Soprano: MARY MUELLER

Holiday Song Schuman

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Me — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "A Summer Place" Steiner

*76 Trombones, from "The Music Man" Willson

Among Those Present: Bradford Junior College, Women's City Club

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WHEN THE POPS BEGAN.

THE TIME: Seventy-three years ago, July 11, 1885. Grover Cleveland was President; George D. Robinson, Governor; Hugh O'Brien, Mayor.

THE PLACE: Boston Music Hall, on the site of the present Loew's Orpheum, with an entrance to the hall on Hamilton Place, where people today may enter the theatre. The hall was illuminated not by gas, but by the new "electric lamps." The Bell Telephone Company was a spindling child of eight years.

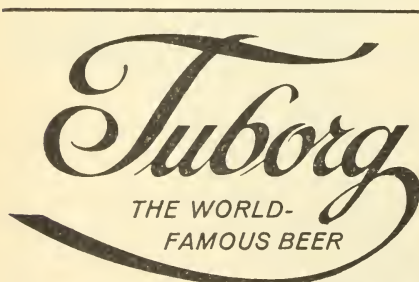
THE GIRL (Not at Music Hall, but a competing attraction at the theatre known as the Boston Museum): The contemporary Marilyn Monroe as popular Queen of Pulchritude was Lillian Russell, who also sang — in "Polly, the Pet of the Regiment."

THE MAN: Conductor "Ad." Neuendorff. According to the magazine, *Freund's Music and Drama*, he was "one of the most prominent conductors of our time in New York." The article continues: "He is a born conductor, one who possesses not only large musical knowledge, but, what is much rarer, a strong sympathy with the public for whose amusement and instruction he caters." (Change the name, and you have an apt characterization of his ultimate successor, Arthur Fiedler.)

POMP AND CIRCUMSTANCE — ELGAR (1857-1934).

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump.
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"



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THURSDAY EVENING, APRIL 28, at 8:30 o'clock

Third Program

- * March, Pomp and Circumstance No. 1 Elgar
Overture to "Morning, Noon and Night in Vienna" . . . Suppé
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria Arcadelt-McDonald
* Marche Slave Tchaikovsky

OBSERVING THE 150th ANNIVERSARY OF THE BIRTH OF FRÉDÉRIC CHOPIN

Piano Concerto No. 2, in F minor, Op. 21 Chopin

- I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET
Miss CROCHET uses the Steinway Piano

HARVARD MEDICAL CHORUS — DR. JAMES E. C. WALKER, Director
JOAN RHEINTHALER, Conductor
BURTON A. DUDING, JOYCE BRECHT, Accompanists

- Vom Gebirge Brahms
Am Donaustrande Brahms
Cum Sancto Spiritu, from the "Gloria" Vivaldi
Henceforth Strephon, from "Iolanthe" Sullivan
Finale, from "Iolanthe" Sullivan

Selection from "The Sound of Music" Rodgers

- The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Me — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "A Summer Place" Steiner

Exeter-Andover Medley arr. Bodge

Exeter March Song — Non sibi — Phillips Hymn — Royal Blue March

Among Those Present: Friends of the Peter Bent Brigham Hospital,
New England Alumni Associations of Phillips Exeter and Andover

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FRANZ VON SUPPÉ (1820-1895)

A flute player at 11, student of harmony at 13, composer of a mass at 15, Suppé a little later had intentions of becoming either a professor of Italian or a physician. Instead, he plunged into music and became a conductor.

Among his conducting posts was a term, starting about 1862, at the Theater an der Wien, which had seen the birth of Mozart's "Magic Flute" (1791), Beethoven's "Fidelio" (1805) and Schubert's "Magic Harp" (1820).

Three Operetta Kings of the Same Era

JACQUES OFFENBACH (1819-1880).

FRANZ VON SUPPÉ (1820-1895).

JOHANN STRAUSS, JR. (1825-1899).

ALL born within a span of six years, Offenbach, Von Suppé and Johann Strauss, the Younger, turned out a constant succession of operettas which eventually held the stage concurrently — although Strauss did not turn from dance to operetta composition until 1871 when his "Indigo and the Forty Thieves" was staged. Offenbach's "Bluebeard" and "La Vie Parisienne" had both come out five years before: Suppé's "Beautiful Galatea," a year before that. Offenbach's charming "La Périchole" arrived in Vienna in 1869.

The British master of comic operetta, Sir Arthur Sullivan, was not born until seventeen years after Strauss, but his death in 1900 followed that of Strauss by only a year.

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FRIDAY EVENING, APRIL 29, at 8:30 o'clock

Fourth Program

HARRY ELLIS DICKSON *Conducting*

- *March, Pomp and Circumstance No. 1 *Elgar*
Overture to "Morning, Noon and Night in Vienna" . . . *Suppé*
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria *Arcadelt-McDonald*
*Marche Slave *Tchaikovsky*

OBSERVING THE 150th ANNIVERSARY
OF THE BIRTH OF FRÉDÉRIC CHOPIN

- Polonaise Militaire *Chopin-Glazunov*
Piano Concerto No. 2, in F minor, Op. 21 *Chopin*
I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET
Miss CROCHET uses the Steinway Piano

- Selection from "The Sound of Music" *Rodgers*
The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Me—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain
Theme from "A Summer Place" *Steiner*
*76 Trombones, from "The Music Man" *Willson*

Among Those Present: Dana Hall, Guild of St. John of God,

Cranston, R. I. High School Band

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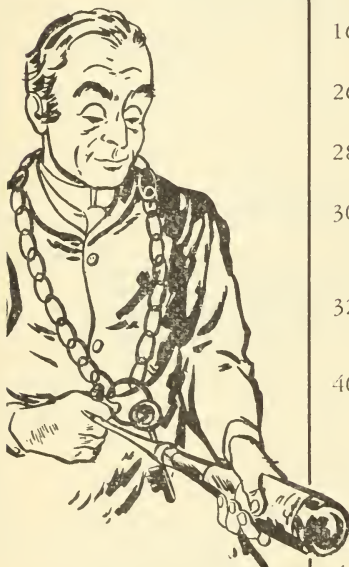
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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine
4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

MARCHE SLAVE (Slavic — not Slave — March) — TCHAIKOVSKY

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Russian Army.

Tchaikovsky in the United States

ACCCEPTING an invitation to be guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky also conducted in Baltimore and Philadelphia, and visited Washington. His impressions, as tersely recorded in one of his diaries, afford a striking study of his personality.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest — without any self-interest.

Continued on page 16



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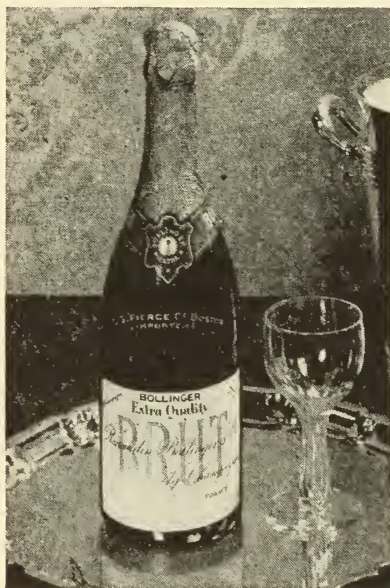
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Selections

— *Available on the Pops Menu* —



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ACKERMAN DRY ROYAL

A delicious sparkling wine imported from Saumur, France.

A. DE LUZE BORDEAUX SPECIAL RESERVE

Delicious, medium sweet, white wine. Imported from France.

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A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

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American wines of established reputation bottled under our own House label.

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1	S. S. Pierce Extra Dry . . .	6.75	3.75
2	Pastene Champagne . . .	6.25	3.25
3	S. S. Pierce California Burgundy	6.75	3.75
4	Pastene Sparkling Burgundy .	5.75	3.00
5	Great Western Extra Dry . .	6.75	3.75
6	*Gancia Asti Spumante . . .	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi . .	7.75	
9	*Ackerman Dry Royal Brut . .	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
62	*Cruse Sparkling Burgundy .	8.50	
70	Chateau Gay Champagne . .	5.50	
71	Chateau Gay Sparkling Burgundy	5.50	
72	Chateau Gay Pink	5.50	
13	*Bollinger Brut Non-Vintage .	12.00	6.00
15	*Clicquot Yellow Label Non-Vintage	12.00	6.50
17	Champagne Cocktail for Two	2.00	

WHITE WINES

10	Pastene Riesling	2.50	
19	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
21	*De Luze, Sauternes 1955 . .	3.75	2.25
14	Pastene Chablis	2.50	1.50
16	Pastene Rhine Wine	2.50	1.50
18	*Sichel Liebfraumilch 1955 .	4.50	2.50
20	*Sichel Zeltingen Riesling 1955	4.75	2.75
22	*Gancia Castello di Canelli .	2.75	
23	*Latour Pouilly Fuisse 1957 .	4.00	2.25
24	*Gancia Orvieto	2.75	1.75
25	*Ackerman, Vouvray Clos Le Mont 1955	3.75	2.25
27	*Langenbach Liebfraumilch 1958	4.00	2.25
29	*Langenbach Bernkastler 1958	3.25	
31	*Lorentz Alsatian Riesling vins des Templiers 1957	4.50	
63	*Anheuser Liebfraumilch . .	4.00	2.25
64	*Anheuser Bernkastler . . .	4.25	2.25
65	*Cruse Chablis 1955	4.75	2.50

ROSÉ WINES

68	*Cruse Rosé 1955	3.50	1.75
33	*Tavel Chateau d'Aqueria 1957	3.25	2.00
35	S. S. Pierce Grenache Rosé .	2.50	

RED WINES

		<i>Bot.</i>	<i>½ Bot.</i>
26	Pastene Burgundy	2.50	1.50
37	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
39	*Beaune Burgundy, Latour .	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
41	*M. & R. Chianti, Red Cap .	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brolio Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1955 . . .	4.75	
66	*Cruse Pontet Canet 1955 . .	6.75	3.50
67	*Cruse Beaujolais 1955 . . .	4.00	2.25

S. S. PIERCE GOLD COAST WINES

43	Gold Coast Haut Sauternes .	2.25	1.25
45	Gold Coast Red Burgundy .	2.25	
47	Gold Coast Red Port	2.25	
49	Gold Coast White Port . . .	2.25	
51	Gold Coast Sherry	2.25	
53	Gold Coast Muscatel	2.25	

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.50	
42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry . . .	2.25	1.25
50	Pastene Port	2.25	1.25
52	Pastene Muscatel	2.25	1.25
54	Pastene Flame Tokay	2.25	1.25

Bottle Glass

55	*Duff Gordon Amontillado (Dry)	4.25	.70
57	*Duff Gordon Generoso (Sweet)	3.50	.65
59	*Cossart Gordon Southside Madeira	3.75	.65
61	*Cockburn Ruddy Port . . .	3.25	.65
69	Pikina	4.50	
73	Pikina (8.11 oz.)	1.75	

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	<i>Glass</i>	<i>Pitcher</i>
Claret or Sauterne Punch .	.50	2.00
Claret Lemonade50	2.00

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POPS MENU

SANDWICHES

Pops Special (Turkey - Ham - Corned Beef - Swiss)	1.50	Cream Cheese40
Baked Ham . . . . .	.75	Liverwurst . . . . .	.50
Corned Beef . . . . .	.75	Tuna Salad . . . . .	.60
Swiss . . . . .	.50	Sliced Turkey . . . . .	.90
Cream Cheese on Date Nut . . . . .	.50	Roquefort or Tavern Cheese with Crackers . . . . .	.50

Combination Sandwich with Swiss 15¢ extra

Sandwiches served on Rye, Pumpernickel or White Bread

CAKES AND APPETIZERS

Pretzels . . . . .	.10
Cheese Wafers . . . . .	.10
Sweet Biscuits (Jacob of Dublin) . . . . .	.20
Chocolate Fudge Cake . . . . .	.30
Almond Macaroon . . . . .	.20
Brownie . . . . .	.20
New York Cheese Cake Plain or Cherry . . . . .	.40
Apple Strudel . . . . .	.25

HOOD'S ICE CREAM

Vanilla Coronet . . . . .	.35
Chocolate Coronet . . . . .	.35
Coffee Coronet . . . . .	.35
Strawberry Coronet . . . . .	.35
Cherry Sundae . . . . .	.45
Pineapple Sundae . . . . .	.45
Strawberry Sundae . . . . .	.45
Chocolate Sundae . . . . .	.45

CANDIES

Quality Street—1 lb. Tin	1.50
Candy Cupboard Sweet Regards —1 lb.	2.00
Candy Cupboard Miniatures— 1 lb.	1.75
Candy Cupboard Thin Mints . . . . .	.70
Candy Cupboard Miniatures— ¼ lb. . . . .	.50
Jelly Gems70
Chocolate Covered Almonds— 10 oz.	1.00
Vanilla Butter Creams90

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Soda Lemonade40
POP PUNCH served in pitchers	1.50
Lemonade served in pitchers	1.50
Soda Lemonade in pitchers	1.75

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Hot Coffee, Individual Pots30
Hot Tea, Individual Pots25
Iced Coffee or Tea25

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Cott Ginger Ale—7 oz.15
Cott Club Soda—7 oz.10
Simpson Spring Ginger Ale—8 oz.15
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Extra Large Peanuts—10¾ oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—8 oz.79
Mixed Nuts (with Peanuts)— 7½ oz.69
Mixed Nuts (without Peanuts)— 7¼ oz.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.

He was impressed by the financial success possible in this country, as exemplified, for instance, by the affluence of the soloist in his First Piano Concerto, Adele aus der Ohe; and by the millionaire Andrew Carnegie. He was particularly struck by the unaffected simplicity of Carnegie, who made him laugh at his clever mimicry of Tchaikovsky's conducting.

A particularly deep impression was made by the totally unconcerned attitude of the American public and newspapers toward a May Day demonstration of 5,000 socialists with red caps and banners.

When two new-found friends presented him with a Statue of Liberty, he pronounced it an "excellent gift." Then he wrote: "Only how are they going to allow this piece into Russia?"

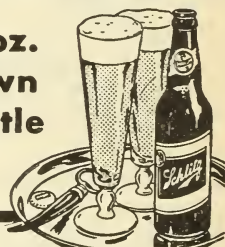
He managed to get it in. In fairly recent times an American journalist expressed mystification at seeing it among the personal belongings in the Tchaikovsky Museum established in the composer's home near Klin. It must have been a cherished memento.

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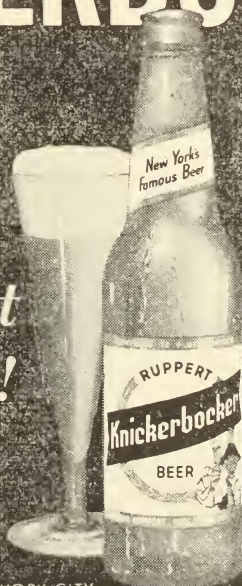
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EVELYNE CROCHET

A native of France, Miss Crochet was a prize winner at the Paris Conservatory, and the Geneva International Contest, and received a diploma of honor in the Tchaikovsky Competition in Moscow in 1958. Her teachers have been Yvonne Lefebure in Paris, Edwin Fischer in Switzerland, and Rudolf Serkin in America.

RICHARD RODGERS (b. New York City, 1902)

His father was a physician, his mother a proficient pianist, from whom he had his first music lesson at the age of four. Thus early he could play by ear and originate tunes.

Attending Columbia University, he there met Lorenz Hart, who served as librettist for his music for a Varsity Show, composed when he

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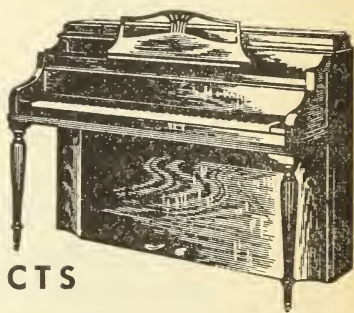


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was eighteen. This collaboration developed into a partnership yielding more than 1,000 songs, and also 30 shows which mostly were notable successes — “A Connecticut Yankee,” for example. Early in this partnership, Rodgers put in three years of serious study at the Institute of Musical Art (which became the Juilliard School of Music).

After the death of Lorenz Hart in 1943, Rodgers acquired Oscar Hammerstein II as librettist for “Oklahoma!”. This new partnership has made a still greater contribution to American popular song, and especially to the American theater. For it has evolved a distinctive type of production — the musical play, as contrasted with the musical comedy. This new form far surpasses the musical comedy,

“The Music Man”

“**P**ROFESSOR” HAROLD HILL, the leading character of Meredith Willson’s musical comedy, is one of the stage’s most fascinating, good-natured rascals since Sir John Falstaff. A quick-tongued, sharp-witted traveling salesman, Hill palms himself off to stubborn Iowans in the town of River City, as a professor of music from the Gary, Indiana Conservatory, Gold Medal Class of ’05. (The founding of the city itself took place in ’07.) His ability to sell expensive band instruments and uniforms to the children of River City works well enough, with the added promise of teaching them to play. Each time a town official asks Hill for his credentials, he manages to wriggle out of the situation. He glibly talks the probing Mayor into buying a trombone for his son — although the Mayor only has two daughters. He even makes the Mayor’s wife chairman of the Auxiliary Dance Committee to aid the forthcoming band.

Continued on page 26

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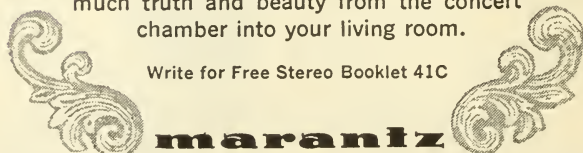
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SATURDAY EVENING, APRIL 30, at 8:30 o'clock

Fifth Program

- *March, Pomp and Circumstance No. 1 Elgar
Overture to "Morning, Noon and Night in Vienna" Suppé
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria Arcadelt-McDonald
*Marche Slave Tchaikovsky

OBSERVING THE 150th ANNIVERSARY OF THE BIRTH OF FRÉDÉRIC CHOPIN

- Piano Concerto No. 2, in F minor, Op. 21 Chopin
I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET

Miss CROCHET uses the Steinway Piano

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- Blessing, Glory and Wisdom Bach
Laudi alla Vergine Maria Verdi
I Got a Robe Wilkinson
Sometimes I Feel Like a Motherless Child Ades
Joshua Fight de Battle ob Jericho Wilkinson

- Selection from "The Sound of Music" Rodgers
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Me — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "A Summer Place" Steiner

- *76 Trombones, from "The Music Man" Willson

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SUNDAY EVENING, MAY 1, at 8:30 o'clock

Sixth Program

- *March, Pomp and Circumstance No. 1 Elgar
Overture to "Morning, Noon and Night in Vienna" . . Suppé
(Performed at the first Boston Pop Concert, July 11, 1885)
Ave Maria Arcadelt-McDonald
*Marche Slave Tchaikovsky

OBSERVING THE 150th ANNIVERSARY
OF THE BIRTH OF FRÉDÉRIC CHOPIN

- Polonaise Militaire Chopin-Glazunov
Piano Concerto No. 2, in F minor, Op. 21 Chopin
I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: EVELYNE CROCHET
Miss CROCHET uses the Steinway Piano

- Selection from "The Sound of Music" Rodgers
The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Me—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain
Theme from "A Summer Place" Steiner
*76 Trombones, from "The Music Man" Willson

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THE CHAMPAGNE OF BOTTLE BEER

Talents of Hill do not end with the selling of instruments and uniforms. He also turns out to be an amateur correction officer, when the town's young ruffian, Tommy Djilas, comes enough under his spell, not only to aid Hill in selling, but also to act as a leader of the young future musicians. Furthermore, at Hill's urging, Tommy invents a music stand for marching piccolo players.

Nor is Hill's ability with the women to be underestimated. After many vigorous attempts, he finally convinces the town's young, but unmarried librarian, Marian Paroo, that he loves her, and that he isn't such a bad sort after all. When the stern-hearted and generally stiff townspeople are at the end of their patience waiting to hear actual music from their gaily uniformed, instrument-toting children, they catch Hill and take him to the school house before a large town meeting. On the spot, Hill never loses face, nor runs out of luck. It is Marian who speaks up for him, pointing out to the "everlasting, stubborn, chip-on-the-shoulder" Iowans how much spirit Hill has put into their lives in the few weeks he has been in River City, by getting up so much enthusiasm over the new band. Finally, just as the Mayor indignantly yells to ask where the band is, Tommy Djilas enters, leading the uniformed youngsters. Hill grabs a baton and leads them in

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:

1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

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"Minuet in G" — barely recognizable, but good enough to make the River City citizens think it the greatest thing they ever have heard. Harold Hill, super salesman, would-be band leader — and the greatest mob psychologist the musical comedy stage has seen in years, if at all — comes through again.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") —
WILLSON

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829-92), the great Creatore (1871-1952), and John Philip Sousa (1854-1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

THE FIRST WALTZ

It is believed that the pattern of the waltz as we know it today was established in 1776, with the presentation in Vienna of the opera, "Una Cosa Rara." Its composer was the Spaniard, Vicente Martin y Soler. His waltz theme is quoted by Mozart in the supper scene of "Don Giovanni."

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- LM-1928 GROFÉ: GRAND CANYON SUITE
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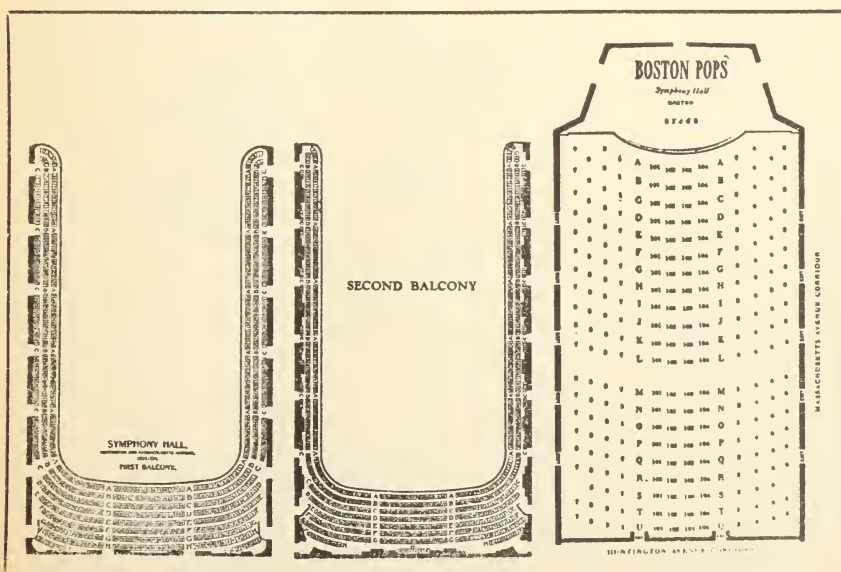


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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

VIOLINS	CELLOS	HORNS
Fritz Siegal <i>Concert-master</i>	Richard Kapuscinski <i>Principal</i>	Harold Meek { <i>Principals</i> Charles Yancich
Norman Carol <i>Assistant Concert-master</i>	Atsumi, Takayori	Richard Greenfield
Alpert, Dorothy	Berger, Louis	Robert Pierce
Bernstein, Giora	Davidoff, Judith	Roland Pandolfi
Bodge, Peter	Epperson, Gordon	
Brunton, Robert	Mark, Alexander	TRUMPETS
Dickson, Harry	Parronchi, Bernard	Stephen Chenette, <i>Principal</i>
Dombrowski, Stanley		Natalo Paella
Elias, Richard	BASSES	Robert Mogilnicki
Elkind, Samuel	Gaston Dufresne, <i>Principal</i>	John Rhea
Franko, Lawrence	Brohn, William	
Freeman, Florence	Gallagher, Francis	TROMBONES
Frey, Willy	Harnett, James	Millard Neiger, <i>Principal</i>
Gallo, Joseph	Peabody, Melvin	Paul Gay
Gibson, Jerre	Pennington, Donald	William Tesson
Gregorian, Henry	Walton, Ortiz	
Hibbard, William	FLUTES	TUBA
Leutz, Theodore	John Hicks, <i>Principal</i>	Dante DiNunzio
Levin, Albert	Dent Williamson	
Manusevitch, Victor	Alson Whitcher	PERCUSSION
Mishkind, Abraham		Salvatore Rabbio
Mishkind, Elaine	OBOES	<i>Timpani</i>
Roche, Joseph	Raymond Toubman	Arthur Press
Sasson, Michel	<i>Principal</i>	Victor di Stefano
Shababian, Sergei	Rodney Pierce	George Goneconto
Tsicoulas, Anastasios	Joseph Lukatsky	Herbert Baker
VIOLAS	CLARINETS	HARP
Albert Bernard, <i>Principal</i>	Leland Munger, <i>Principal</i>	Ariel Hall
Denesuk, Michael	Harold Themmen	
Fawcett, James	Robert Stuart	PIANO
Green, Reuben		Leo Litwin
Kalam, Endel	BASSOONS	
Kroll, Barbara	Herbert Fawcett, <i>Principal</i>	LIBRARIAN
Shisler, William	Anne de Guichard	William Shisler
Welcome, Harry	Ralph Schulze	

String players other than the principals are listed alphabetically.

THE BERKSHIRE FESTIVAL PROGRAMS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3
FAURE Requiem
(Chorus and Soloists)

Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"
BEETHOVEN Piano Concerto No. 5
(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome
STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

☆ ☆

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto
(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,
"Die Meistersinger"

SIBELIUS Violin Concerto
(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture
DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2
(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3
(LEON FLEISHER)

BRAHMS Symphony No. 4
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes
KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3
(BYRON JANIS)

Conductor: CHARLES MUNCH

☆ ☆

Saturday Evening, July 30

BERLIOZ Fantastic Symphony
PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2
(with chorus)

Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35
BEETHOVEN Symphony No. 9
(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2
LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

☆ ☆

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor
(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

☆ ☆

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust
(Chorus and Soloists)

Conductor: CHARLES MUNCH

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The Tour of the Orient

On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for Tokyo. The Orchestra's first tour of the Far East will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

FORMOSA

April 29 — Taipei
30 — Taipei

JAPAN

May 4 — Tokyo
5 — Tokyo
7 — Osaka
8 — Osaka
9 — Kyoto
11 — Matsuyama
13 — Yahata
14 — Fukuoka
15 — Hiroshima
16 — Okayama
18 — Nagoya
19 — Shisuoka
20 — Yokohama
21 — Nagaoka
22 — Tokyo
23 — Tokyo
25 — Sapporo

May 27 — Sendai
28 — Koriyama
29 — Tokyo
30 — Tokyo

PHILIPPINES

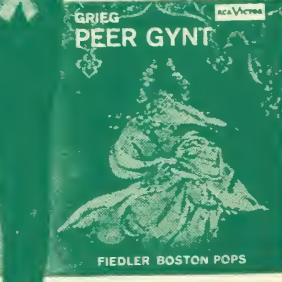
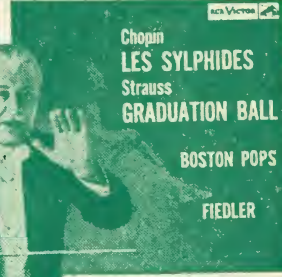
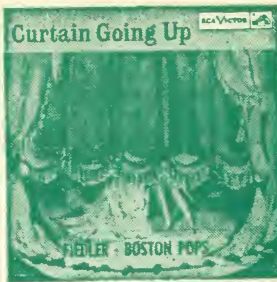
June 1 — Manila
2 — Manila
3 — Manila

AUSTRALIA

June 6 — Brisbane
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— Ralph Vaughan Williams



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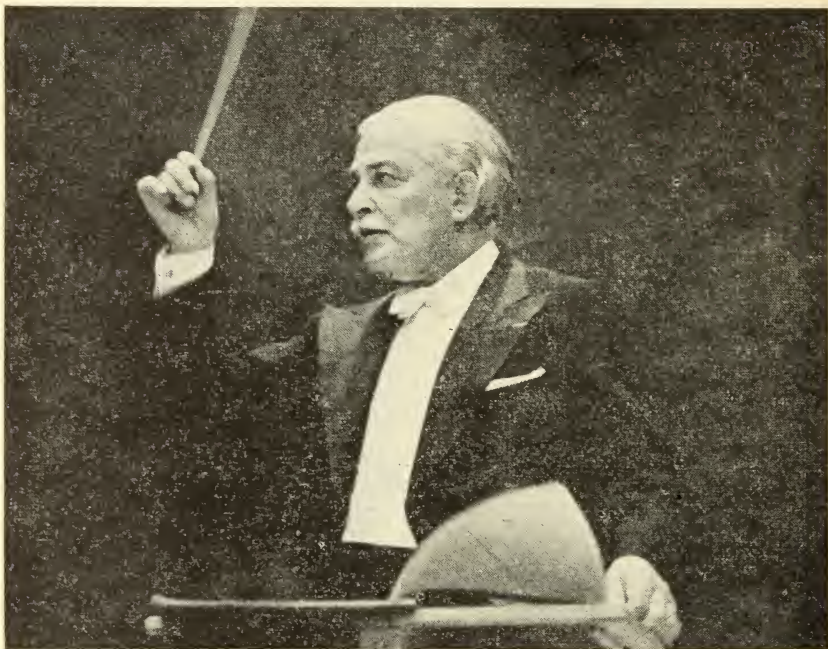
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

SECOND WEEK

SMITH NIGHT

TUESDAY EVENING, MAY 3, at 8:30 o'clock

Seventh Program

- *Strike Up the Band Gershwin-Green
- *Overture to "Mignon" Thomas
Angelus, Prière aux Anges Gardiens, for String Orchestra Liszt
(First performance in Boston)
- *Emperor Waltzes Strauss
-
- *Fantasia on "Greensleeves" Vaughan Williams
Piano Concerto in A minor, Op. 54 Schumann
I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace
Soloist: TANA BAWDEN
-
- *Selection from "My Fair Lady" Loewe
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck
- Mack the Knife, from "The Three Penny Opera" Weill
- *The Stars and Stripes Forever, March Sousa

Among Those Present: Boston Smith College Club

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Program Notes

By LANING HUMPHREY

OVERTURE TO "MIGNON" — THOMAS (1811-1896).

IN THE lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

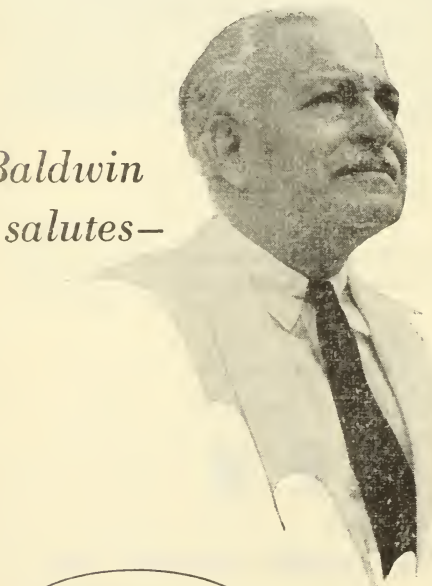
A dancer in a group of gypsy entertainers wandering through Germany, Mignon remembers no associates but these, no family of her own. Actually, she is of noble birth, was kidnapped as a baby. Her tragic situation as a gypsy captive is reflected in the opening strains of the overture.

Next is heard a harp-like motif. This symbolizes the aged and temporarily deranged harper, Lotario, who befriends her.

Mignon's rival for the affections of the hero, Wilhelm Meister, is the actress Filina. She is represented in the overture by the song in which she describes herself in her role in "A Midsummer Night's Dream": "I am flaxen-haired Titania."

The plot of the opera ends with Wilhelm's discovery that he loves the long-worshipping Mignon; the mental recovery of Lotario, who is revealed as not a harper but a nobleman, and his discovery that Mignon is the daughter whose kidnapping had crazed him.

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WEDNESDAY EVENING, MAY 4, at 8:30 o'clock

Eighth Program

HARRY ELLIS DICKSON Conducting

- *Strike Up the Band Gershwin-Green
*Overture to "Mignon" Thomas
Angelus, Prière aux Anges Gardiens, for String Orchestra . . Liszt
*Emperor Waltzes Strauss

- *Fantasia on "Greensleeves" Vaughan Williams
Piano Concerto in A minor, Op. 54 Schumann
I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: TANA BAWDEN

- *Selection from "My Fair Lady" Loewe
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck
Mack the Knife, from "The Three Penny Opera" . . . Weill
*The Stars and Stripes Forever, March Sousa

Among Those Present: Boston Tea Party Chapter of the D. A. R.;
Emmanuel Church in Boston; Hunter College Alumnae
Society of Boston

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ANGELUS, PRIÈRE AUX ANGES GARDIENS —
LISZT (1811-1886)

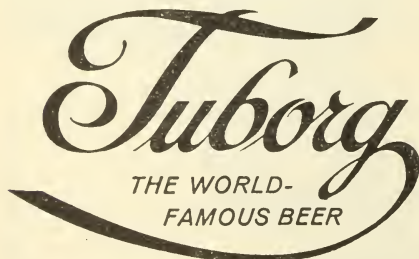
Having taken minor orders in the Roman Catholic Church, and thus becoming an Abbé, the composer led a contemplative life in the peaceful Villa d'Este, near Rome. The result was an album of piano solos marked by religious inspiration, as in the case of "Angelus." This album was added to two others, all sharing the title "Years of Pilgrimage." Liszt himself transcribed "Angelus" for strings — a little-known fact discovered by Mr. Fiedler, who now presents it in this form for the first time in Boston.



Johann the Younger Faces His Audience

The Two Johann Strausses

A STRAUSS waltz, today, is commonly understood to mean a waltz by Johann Strauss, Jr. Genius undoubtedly was his, but his natural gifts must have been fortified by the achievements of his father. He certainly showed keen appreciation of his father's services to music



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THURSDAY EVENING, MAY 5, at 8:30 o'clock

Ninth Program

*Strike Up the Band *Gershwin-Green*

*Overture to "Mignon" *Thomas*

Angelus, Prière aux Anges Gardiens, for String Orchestra . *Liszt*

*Emperor Waltzes *Strauss*

*Fantasia on "Greensleeves" *Vaughan Williams*

Piano Concerto in A minor, Op. 54 *Schumann*

- I. Allegro affetuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Soloist: TANA BAWDEN

Selection from "The Sound of Music" *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

Mack the Knife, from "The Three Penny Opera" . . *Weill*

*The Stars and Stripes Forever, March *Sousa*

Among Those Present: Simmons College, Mount Ida Junior College,
Belmont Teachers Association, Katharine Gibbs Alumnae Association

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when he wrote a biography for a complete edition of the works of Johann the Elder. Particular pride is shown by the son for his father's personal qualities as an orchestral leader, and for the perfection to which he brought his orchestra. Significantly, the son made as great a name — or a greater one — in those identical matters.

"As a conductor," the son wrote, Johann the Elder "had that indefinable quality which carried away the performers, was communicated by them to the hearers, and made their hearts and pulses beat faster.

"He had at his disposal, during the carnival, about 200 musicians. From these he selected a corps of *élites* — his *Stammorchester* — which he succeeded by unceasing rehearsals in bringing to a point of perfection such as no other private orchestra had ever reached. Visitors to Vienna carried the fame of these musicians to other parts of the world, and invitations soon came to him to play in other cities."

The perfection of his orchestra's playing, and its leader's skill in the instrumentation of his compositions, aroused the admiration of Berlioz, who published his comments in connection with a series of thirty concerts given by Strauss the Elder and his musicians in Paris in 1837.

When the group appeared in London in 1837, at the time of Queen Victoria's coronation, they were held for 72 public concerts, "besides innumerable balls and other private entertainments."

The "quiet power" with which the father directed his orchestra was replaced with a demonstrative style in the son — a fiery quality, in fact.

Strauss as guest conductor of his own music was a star attraction of Patrick Gilmore's stupendous "World's Peace Jubilee and International Musical Festival."

This took place in the 50,000-seat Boston Coliseum, off Copley Square, from June 17 to July 4, 1872.

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FRIDAY EVENING, MAY 6, at 8:30 o'clock

Tenth Program

"Wedding March" Mendelssohn

In honor of the Wedding Day of Princess Margaret of Britain

*Overture to "Mignon" Thomas

Angelus, Prière aux Anges Gardiens, for String Orchestra . Liszt

*Emperor Waltzes Strauss

*Fantasia on "Greensleeves" Vaughan Williams

Piano Concerto in A minor, Op. 54 Schumann

I. Allegro affettuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

Soloist: TANA BAWDEN

*Selection from "My Fair Lady" Loewe

Get Me to the Church on Time — Wouldn't It Be Lovely —

I've Grown Accustomed to Her Face — I Could Have Danced

All Night — On the Street Where You Live — The Rain in

Spain — With a Little Bit of Luck

Mack the Knife, from "The Three Penny Opera" . . . Weill

*The Stars and Stripes Forever, March Sousa

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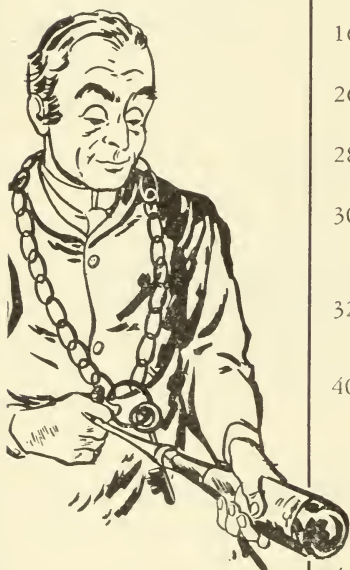
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10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

When Johann the Younger conducted in Boston and New York in 1872, his audiences included the Chicago music critic, George P. Upton, who described him thus, in his "Musical Memories," published long after in 1908:

"Strauss was fascinating as a leader. When I saw him he was about forty years old. . . . With his left leg a little advanced and his violin resting on his knee, he gave the time for a bar or two with his bow very gracefully, also marking time with his right foot. He would then play with the orchestra, his whole body swaying to the rhythm of the waltz — only for the minute, however, for as a new phrase developed itself, his bow would be in the air, his violin again resting on his knee.

"He would turn to each part when he gave the signal to come in, sometimes developing whole bars, note by note, then abruptly pausing for a note or two, anon electrically springing into the music — feet, arms, legs, even the features of his face, moving to the tempo.

"He impressed his individuality upon every player, and they moved as one in the intoxicating delirium of the waltz."

EMPEROR WALTZES — JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

RALPH VAUGHAN WILLIAMS (1872-1958).

Reaching the status of dean of English composers, he nevertheless remained active in his age — producing his Ninth Symphony at eighty-five.



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7 Great Western Sparkling Burgundy	6.75	3.75
8 *Gancia Lacrima Christi . .	7.75	
9 *Ackerman Dry Royal Brut . .	7.25	3.75
11 *De Luze Sparkling Rosé (Pink)	7.75	
62 *Cruse Sparkling Burgundy .	8.50	4.50
70 Chateau Gay Champagne . .	5.50	3.00
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21 *De Luze, Sauternes 1955 . .	3.75	2.25
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51 Gold Coast Sherry	2.25	
53 Gold Coast Muscatel	2.25	

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44 Pastene Anniversary Tawny Port	2.50	
46 Pastene Anniversary Ruby Port	2.50	
48 Pastene Pale Dry Sherry	2.25	1.25
50 Pastene Port	2.25	1.25
52 Pastene Muscatel	2.25	1.25
54 Pastene Flame Tokay	2.25	1.25

Bottle Glass

55 *Duff Gordon Amontillado (Dry)	4.25	.70
57 *Duff Gordon Generoso (Sweet)	3.50	.65
59 *Cossart Gordon Southside Madeira	3.75	.65
61 *Cockburn Ruddy Port	3.25	.65
69 Pikina	4.50	
73 Pikina (8.11 oz.)	1.75	

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Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

FANTASIA ON "GREENSLEEVES" – VAUGHAN WILLIAMS.

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong
To cast me off discourteously –
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?"

PIANO CONCERTO IN A MINOR – SCHUMANN.

Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

TANA BAWDEN

This gifted native of Portland, Oregon, and pupil of Claudio Arrau and Rosina Llevinne was soloist at the opening of the Pops in 1958.

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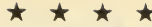
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This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but loses his heart.

A Violinist Named Sousa

JOHN PHILIP SOUSA (b. Washington, D. C., 1854; d. Reading, Pa., 1932).

AS RIGHTFULLY "The March King" as Johann Strauss, Jr., was "The Waltz King," Sousa became, and remains, as highly esteemed in Europe for his marches as Strauss for his waltzes. A further spiritual kinship is that Sousa, like the other king, held sway not only by virtue

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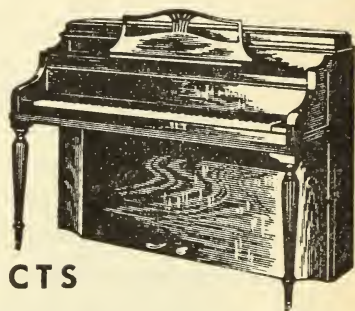


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of his melodic inventiveness and his mastery of rhythm, but in addition by his command of the art of instrumentation. And just because Sousa was a band leader, let it not be forgotten that he, like Strauss, was an excellent violinist. To this should be added the fact that Sousa was a thoroughly trained orchestra musician and conductor before he headed a band.

When Sousa was commissioned in 1880 as leader of the United States Marine Corps Band in Washington, in which his father had served as trombonist, he was twenty-six years old. He had been a boy prodigy in his native city, where he was first violin in symphonic programs with

Continued on page 26



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Eleventh Program

- *Strike Up the Band Gershwin-Green
*Overture to "Mignon" Thomas
Angelus, Prière aux Anges Gardiens, for String Orchestra . Liszt
*Emperor Waltzes Strauss

- *Fantasia on "Greensleeves" Vaughan Williams
Piano Concerto in A minor, Op. 54 Schumann

- I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: TANA BAWDEN

- *Selection from "My Fair Lady" Loewe
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

Mack the Knife, from "The Three Penny Opera" . . . Weill

- *The Stars and Stripes Forever, March Sousa

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M. I. T. NIGHT
SUNDAY EVENING, MAY 8, at 8:30 o'clock

Twelfth Program

- *Strike Up the Band Gershwin-Green
*Overture to "Mignon" Thomas
*Emperor Waltzes Strauss

Piano Concerto in A minor, Op. 54 Schumann

- I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: TANA BAWDEN

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*The Stars and Stripes Forever, March Sousa

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the Orchestral Union, and studied composition with its noted conductor, George Benkert. For two years he played in weekly quartet concerts in the home of Assistant Secretary of State Hunter.

Refusal of his harmony teacher to instruct him in piano was the foundation of Sousa's individuality in composition.

"If you become a good pianist," George Benkert told the boy, "you would probably want to compose on the instrument, and, if you are not careful, your fingers will fall into pleasant places where somebody else's have fallen before."

In quest of earning a living by his music, Sousa in his 'teens became orchestra conductor for touring stage productions — including one that originated the phrase "and the villain still pursued her." His powers of composition were taken up largely by arranging, and sometimes originating, music for theatrical purposes.

Eventually, in 1877, he became violinist at the Centennial Exposition in Philadelphia, playing under the conductorship of Jacques Offenbach.

For these concerts Sousa composed "The International Congress," a potpourri of national airs, beginning with a fugue on "Yankee Doodle." (What he really wanted to do, and ultimately accomplished — with and without success — was to write operettas.)

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
*a. a cha-cha step b. onion c. relish
d. symptom of measles*
2. What is Egg in a Frame?
*a. fried egg and bread b. still life of
a hen's family c. thug behind bars
d. a scrambled canvas*
3. A turkey is dressed when it's
*a. fully clothed b. ready for roasting
c. fancy-feathered d. de-feathered*
4. 18 months of aging is required for:
*a. a young debutante b. a driver's
license c. an old-fashioned cocktail
d. Stop & Shop real sharp cheese*

ANSWERS:

1) *b. onion* 2) *a. fried egg and bread* 3)
d. de-feathered 4) *d. Stop & Shop Real
Sharp Cheese*

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After the Offenbach engagement, he played at the Chestnut St. Theatre in Philadelphia, in "probably the best equipped and largest of the theatrical orchestras of that day." When fortune waned at that theatre, he changed to Mrs. John Drew's Arch Street Theatre.

A tour as conductor of one of the first American productions of "Pinafore" preceded Sousa's call to head the Marine Band. From very perfunctory affairs, Sousa raised the concerts of the Marine Band to the rank of attractions for visitors to the Capital, and guests at the White House.

He recruited new and young players, and drilled them to perfection in a much wider range of music than the band ever had played before. The band both marched and played with new precision and vitality.

It was reorganized instrumentally to meet the combined military and concert needs — especially those for concerts.

Once the symphonic band was available, Sousa had the inspiration and the means for becoming "The March King." European recognition of John Philip Sousa as a genius in composing marches is perhaps as widespread as our own veneration for Johann Strauss, Jr., as an unsurpassed composer of waltzes.

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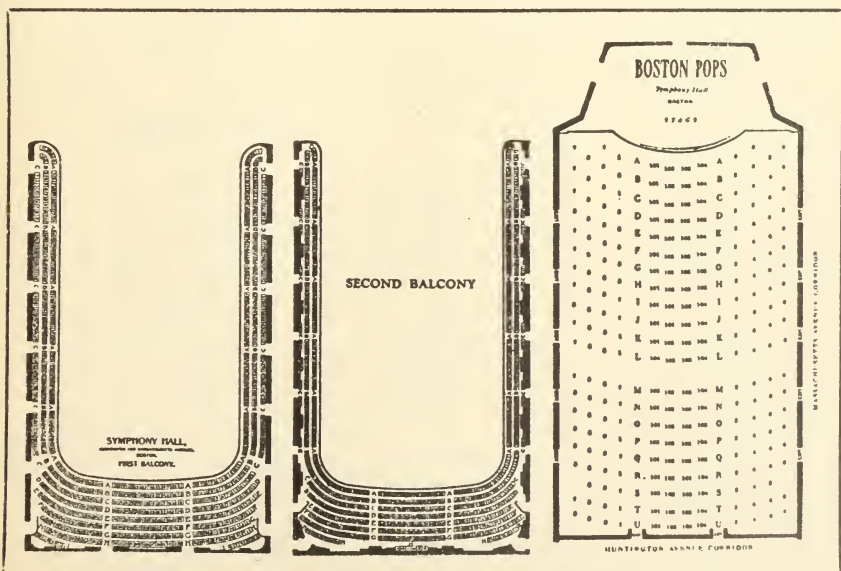


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Siegal, Fritz <i>Concertmaster</i>	Kapuscinski, Richard	Meek, Harold
Carol, Norman <i>Assistant Concertmaster</i>	Parronchi, Bernard	Yancich, Charles
Sasson, Michel	Berger, Louis	Greenfield, Richard
Dickson, Harry	Epperson, Gordon	Pierce, Robert
Gregorian, Henry	Mark, Alexander	Pandolfi, Roland
Bernstein, Giora	Davidoff, Judith	
Elkind, Samuel	Atsumi, Takayori	
Elias, Richard		TRUMPETS
Mishkind, Abraham	BASSES	Chenette, Stephen
Frey, Willy	Dufresne, Gaston	Paella, Natalo
Levin, Albert	Walton, Ortiz	Mogilnicki, Robert
Alpert, Dorothy	Harnett, James	Rhea, John
Leutz, Theodore	Gallagher, Francis	
Freeman, Florence	Pennington, Donald	TROMBONES
	Peabody, Melvin	Neiger, Millard
	Brohn, William	Gay, Paul
		Tesson, William
Manusevitch, Victor	FLUTES	
Brunton, Robert	Hicks, John	TUBA
Dombrowski, Stanley	Williamson, Dent	Di Nunzio, Dante
Tsicoulis, Anastasios	Whitcher, Alson	
Franko, Lawrence		TIMPANI
Bodge, Peter	OBOES	Rabbio, Salvatore
Gallo, Joseph	Toubman, Raymond	
Gibson, Jerre	Pierce, Rodney	PERCUSSION
Roche, Joseph	Lukatsky, Joseph	Press, Arthur
Shababian, Sergei		Di Stefano, Victor
Hibbard, William	CLARINETS	Goneconto, George
Mishkind, Elaine	Munger, Leland	Baker, Herbert
	Themmen, Harold	
VIOLAS	Stuart, Robert	HARP
Green, Reuben		Hall, Ariel
Bernard, Albert	BASSOONS	
Kroll, Barbara	Fawcett, Herbert	PIANO
Welcome, Harry	de Guichard, Anne	Litwin, Leo
Kalam, Endel	Schulze, Ralph	
Denesuk, Michael		LIBRARIAN
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Fawcett, James		

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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto
(JAIMIE LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3
(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3
(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2
(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9
(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat
(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor
(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

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Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust
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The Tour of the Orient

On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for Tokyo. The Orchestra's first tour of the Far East will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

FORMOSA

April 29 — Taipei
30 — Taipei

JAPAN

May 4 — Tokyo
5 — Tokyo
7 — Osaka
8 — Osaka
9 — Kyoto
11 — Matsuyama
13 — Yahata
14 — Fukuoka
15 — Hiroshima
16 — Okayama
18 — Nagoya
19 — Shisuoka
20 — Yokohama
21 — Nagaoka
22 — Tokyo
23 — Tokyo
25 — Sapporo

May 27 — Sendai
28 — Koriyama
29 — Tokyo
30 — Tokyo

PHILIPPINES

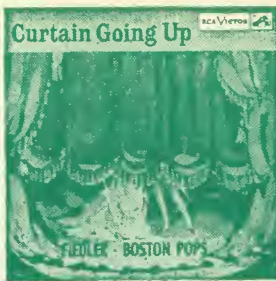
June 1 — Manila
2 — Manila
3 — Manila

AUSTRALIA

June 6 — Brisbane
7 — Sydney
8 — Sydney
9 — Sydney
11 — Adelaide
13 — Melbourne
14 — Melbourne

NEW ZEALAND

June 16 — Wellington
17 — Auckland



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— Ralph Vaughan Williams



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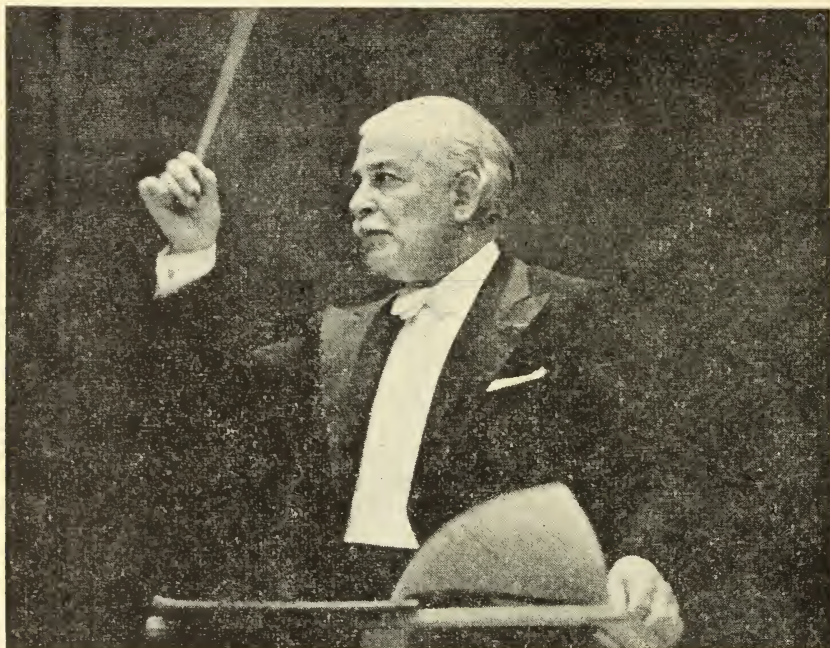
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

THIRD WEEK

TUESDAY EVENING, MAY 10, at 8:30 o'clock

Thirteenth Program

- *Triumphal March from "Aïda" *Verdi*
*The Moldau, Symphonic Poem *Smetana*
Ave Maria *Bach-Gounod*
Solo Violin: NORMAN CAROL
*Accelerations, Waltzes *Strauss*

Concerto for Accordion and Orchestra, Op. 75 . . . *Creston*

- I. Allegro maestoso
II. Andante pastorale
III. Rondo presto

(WORLD PREMIÈRE)

Soloist: CARMEN CARROZZA

HARVARD BUSINESS SCHOOL TYCOONS

- *Selection from "West Side Story" *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca
Do-Re-Mi, from "The Sound of Music" *Rodgers*
*76 Trombones, from "The Music Man" *Willson*

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Program Notes

By LANING HUMPHREY

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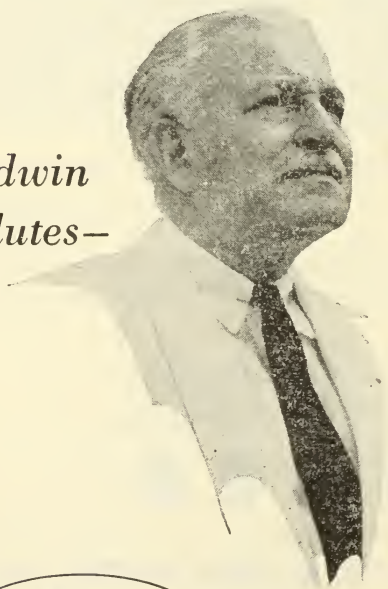
AN engaging characteristic of Mr. Fiedler, in planning his Pops programs, is to take a glance at the past, and a good look at the present. Consequently, his concerts for the week represent composers ranging from the sixteenth-century Flemish master, Jacobus Arcadelt, and Germany's unrivalled Johann Sebastian Bach (1685-1750), to our own Bernstein, Rodgers and Paul Creston — the latter new at the Pops.

Not only is Creston a newcomer, but his music is so new as to have its world première at the Pops. Also new is its medium — *Concerto for Accordion and Orchestra*. Previously, Creston has included in his numerous symphonic works a *Concertino for Marimba and Orchestra*, a *Saxophone Concerto* and a *Fantasie for Trombone and Orchestra*.

In contrast with the novelty of writing a brilliant showpiece for the modern accordion, the composer casts the work in the classical three-movement form, with an Allegro, Andante, and Rondo.

As a matter of history, the accordion has claims to distinguished

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WEDNESDAY EVENING, MAY 11, at 8:30 o'clock

Fourteenth Program

- *March, Pomp and Circumstance, No. 1 Elgar
*Overture to "Mignon" Thomas
*Fantasia on "Greensleeves" Vaughan Williams
*The Moldau, Symphonic Poem Smetana

Concerto for Accordion and Orchestra, Op. 75 . . . Creston

- I. Allegro maestoso
II. Andante pastorale
III. Rondo presto

Soloist: CARMEN CARROZZA

- *Bolero Ravel

-
- *Selection from "West Side Story" Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Mack the Knife, from "The Three-penny Opera" . . Weill

Songs of Dartmouth arr. Anderson

Dartmouth's in Town Again — As the Backs Go Tearing By —
Glory to Dartmouth — D-A-R-T-M-O-U-T-H

Among Those Present: Dartmouth Alumni Association, Engineers' Night
at Pops, Haym Salomon Chapter B'nai B'rith

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ancestry. Generally speaking, it is a portable organ. That relates it to the *portative*, the portable organ which first appears in musical annals of twelfth-century England, and from there came into use all over Western Europe, occupying an important place in musical life. Admittedly, the ancient *portative's* tone was produced by air from bellows blown through pipes, whereas the bellows of the accordion pump air against metal reeds. But the tone is certainly organ-like.

The first accordion was produced in Berlin in 1822 by Friedrich Buschmann. An improved version was brought out in Vienna in 1829 by the noted instrument maker, Demian.

Doubtless the resourcefulness of Creston's composition, and the performance of the concerto by the distinguished accordion virtuoso, Carmen Carrozza, will controvert the remark of a commentator in a famous musical dictionary. He wrote: "The capabilities of the instrument are extremely limited. . . . It is, in fact, little more than a toy."

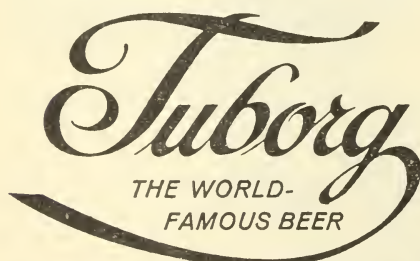
TRIUMPHAL MARCH ("AÏDA").

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

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BOWDOIN NIGHT
THURSDAY EVENING, MAY 12, at 8:30 o'clock

Fifteenth Program

- *Triumphal March from "Aïda" *Verdi*
 *The Moldau, Symphonic Poem *Smetana*
 Concerto for Accordion and Orchestra, Op. 75 . . . *Creston*
 I. Allegro maestoso II. Andante pastorale III. Rondo presto
 Soloist: CARMEN CARROZZA

BOWDOIN COLLEGE GLEE CLUB — FREDERIC TILLOTSON, Director
 RONALD COLE '60, Accompanist

- Rise, Sons of Bowdoin *Sills-Bennett*
 Let Us Now Praise Famous Men *Finzi*
 Fill Every Glass, from "The Beggar's Opera" . . . *Gay-Austin*

Solo: RICHARD DOWNES '60

- The Trumpet Song *Purcell*
 Ain'-a That Good News *Downs*
 Standing on the Corner, "The Most Happy Fella" *Loesser*

Solos: RICHARD DOWNES '60 WILLIAM BARR '61

- Man Piaba A Calypso *arr. Bernstein '59*

Solo: ALAN BERNSTEIN '59

THE MEDDIEBEMSTERS — DAVID FISCHER '60, Director

- Mountain Greenery *arr. Stenberg '56*
 Molly Malone *arr. Stenberg '56*
 Collegiate *Americana*
 Runnin' Wild *arr. Stenberg '56*

- *Selection from "West Side Story" *Bernstein*
 I Feel Pretty — Maria — Something's Coming — Tonight —
 One Hand, One Heart — Cool — A-mer-i-ca

- Theme from "A Summer Place" *Steiner*
 Bowdoin College Medley *arr. Bodge*

- Glasses Clinking High — Beneath the Pines — Forward the White —
 Bowdoin Beata

Conducted by FREDERIC TILLOTSON

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 at Boston, Junior Class

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"THE MOLDAU" — SMETANA (1824-1884).

Here the composer pictures the meeting of two streams — one cool and calm, one warm and rippling — to form the Moldau River, after passing through charming woodland scenes.

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work — one of his highest achievements — he had become totally deaf.

Between 1856 and 1861 he wrote three symphonic poems: Wallenstein's Camp, Richard III and Hakon Jarl — none of which had had any of the nationalistic spirit and color which are found in such abundance in "My Country."

"AVE MARIA" — BACH-GOUNOD.

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

An important contributor to the immediate and continuing popularity of this arrangement was the celebrated coloratura, Adelina Patti. In retirement in the Welsh castle of her second husband, Ernest Nicolini, she often sang it, in a still lovely voice, to groups of distinguished guests assembled in her private theater. She knew it under the title of "Meditation."

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FRIDAY EVENING, MAY 13, at 8:30 o'clock

Sixteenth Program

*Strike Up the Band *Gershwin-Green*

*The Moldau, Symphonic Poem *Smetana*

Ave Maria *Bach-Gounod*

Solo Violin: FRITZ SIEGAL

*Accelerations, Waltzes *Strauss*

Concerto for Accordion and Orchestra, Op. 75 . . . *Creston*

- I. Allegro maestoso
- II. Andante pastorale
- III. Rondo presto

Soloist: CARMEN CARROZZA

*March, Pomp and Circumstance, No. 1 *Elgar*

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE

JAMES H. REMLEY, Conductor FRANK C. TAYLOR, II, Accompanist

Holiday Song *Schumann*

Mountains *Rasbach*

Bois Epais *Lully*

Flowers of Dreams *Clokey*

You'll Never Walk Alone *Rodgers*

ALMA MATER

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Theme from "A Summer Place" *Steiner*

*Colonel Bogey, March *Alford*

Among Those Present: Lasell Junior College

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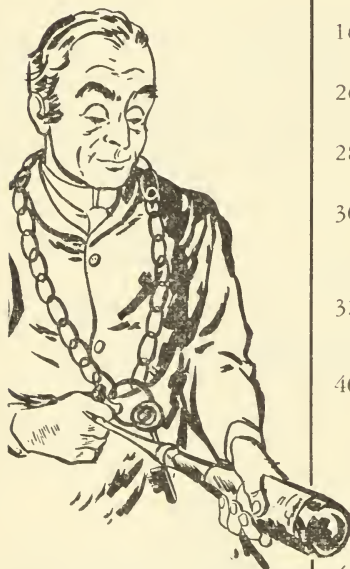
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SEE WINE LIST ON PAGE 13

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10. ***Pastene Riesling***
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

"BOLERO" — MAURICE RAVEL (1875-1937).

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

Romeo Moves from Verona to New York

"WEST SIDE STORY" — BERNSTEIN (b. Lawrence, Mass., 1918).

WAS indignity done to Shakespeare when the venturesome Bernstein whisked Romeo and Juliet into a popular musical play about gang warfare on New York's West Side? In the first place, neither this hero and heroine, nor their romance, were creations of the great poet-dramatist.

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

Historically, the universally beloved "star-crossed lovers" have had their tragedy told in constantly changed versions since 1476. That was when it first appeared in print, in Naples, among a set of stories by Masuccio di Salerno. From it there stemmed two other Italian prose versions, one in French, and a poem in English, by Arthur Brooke.

The versification by Brooke, "The Tragical History of Romeus and

Continued on page 16



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6 *Gancia Asti Spumante	7.25	
7 Great Western Sparkling Burgundy	6.75	3.75
8 *Gancia Lacrima Christi	7.75	
9 *Ackerman Dry Royal Brut	7.25	3.75
11 *De Luze Sparkling Rosé (Pink)	7.75	
62 *Cruse Sparkling Burgundy	8.50	4.50
70 Chateau Gay Champagne	5.50	3.00
71 Chateau Gay Sparkling Burgundy	5.50	3.00
72 Chateau Gay Pink	5.50	3.00
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17 Champagne Cocktail for Two	2.00	

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19 *De Luze, Bordeaux Special Reserve	2.75	1.75
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14 Pastene Chablis	2.50	1.50
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27 *Langenbach Liebfraumilch 1958	4.00	2.25
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31 *Lorentz Alsatian Riesling vins des Templiers 1957	4.50	
63 *Anheuser Liebfraumilch	4.00	2.25
64 *Anheuser Bernkastler	4.25	2.25
65 *Cruse Chablis 1955	4.75	2.50

ROSÉ WINES

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33 *Tavel Chateau d'Aqueria 1957	3.25	2.00
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28 Pastene Chianti	2.50	
39 *Beaune Burgundy, Latour	4.50	2.50
30 Pastene Red Pinot	2.50	1.50
41 *M. & R. Chianti, Red Cap	3.25	2.00
32 Pastene Zinfandel	2.50	
34 *Brollo Chianti	3.50	2.00
36 *Bolla Valpolicella	3.75	2.25
38 *Sichel St. Julien 1955	4.75	
66 *Cruse Pontet Canet 1955	6.75	3.50
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44 Pastene Anniversary Tawny Port	2.50	
46 Pastene Anniversary Ruby Port	2.50	
48 Pastene Pale Dry Sherry	2.50	1.25
50 Pastene Port	2.50	1.25
52 Pastene Muscatel	2.50	1.25
54 Pastene Flame Tokay	2.50	1.25

Bottle Glass

55 *Duff Gordon Amontillado (Dry)	4.50	.75
57 *Duff Gordon Generoso (Sweet)	4.00	.70
59 *Cossart Gordon Southside Madeira	4.00	.70
61 *Cockburn Ruddy Port	3.50	.70
69 Pikina	4.50	
73 Pikina (8.11 oz.)	1.75	

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	<i>Glass</i>	<i>Pitcher</i>
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Almond Macaroon20
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New York Cheese Cake Plain or Cherry40
Apple Strudel25

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Spanish Peanuts—11 oz.49
Extra Fine Cashews—8 oz.79
Mixed Nuts (with Peanuts)— 7½ oz.69
Mixed Nuts (without Peanuts)— 7¼ oz.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

Juliet," was liberally pressed into service by Shakespeare for the characters and plot of his tragedy, first published — badly — in 1597, and in better form four years later. He also borrowed ideas from an English translation of a French translation of the story Bandello had appropriated from Masuccio.

About a century and a half afterward, Shakespeare's last act was rewritten by England's great actor and literary dilettant, David Garrick. In Bellini's opera of 1830, "I Capuletti ed i Montecchi," the lovelorn Romeo took a leader's part in a species of gang warfare between the clans of Capulet and Montague.

Romeo and Juliet and the Composers

SHAKESPEARE's tragic lovers had figured in musical works known in Russia long before the appearance of Tchaikovsky's Overture-Fantasia. In fact, the first opera on the subject, composed by Benda, was staged in St. Petersburg in 1810 after a very successful career on German stages from 1776.

The Russians were particularly fond of Steibelt's opera, first performed in Paris in 1793, and then in 1811 at St. Petersburg where the composer headed the French opera company from 1811. It was performed in a Russian translation at Moscow in 1809 and St. Petersburg

Continued on page 20

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Löwenbräu Munich Beer, Light or Dark (Germany)75

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long
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in 1817. Bellini's "The Capulets and the Montagues," first performed in 1830, appeared in St. Petersburg thirteen years later.

The "Romeo and Juliet" Symphony of Berlioz, composed and performed in Paris in 1839, was very successful in Moscow and St. Petersburg in 1847 under the composer's conductorship.

A striking fact of American musical history is that Stephen Foster also wrote a Romeo and Juliet duet, "Wilt thou be gone, love?" published in 1851 — twenty years before the first revised edition of Tchaikovsky's overture.

POMP AND CIRCUMSTANCE — ELGAR (1857-1934).

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump.
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

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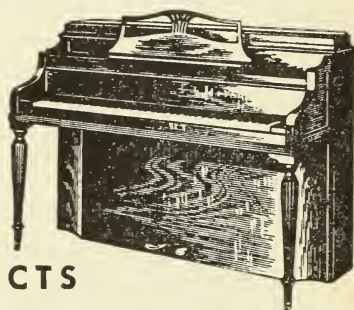


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He studied at the Royal College of Music in London, and with Max Bruch and Maurice Ravel. He was one of the foremost in a group intent on making use of English folksong and dance in developing a typically English school of composition. Eventually he composed in a manner suggestive of such material, but using his own themes instead of direct quotations.



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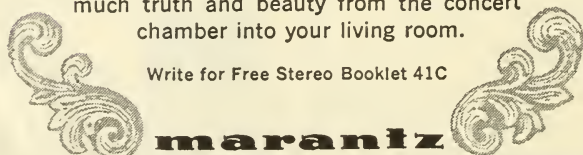
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Seventeenth Program

*Triumphal March from "Aïda" Verdi

*The Moldau, Symphonic Poem Smetana

Ave Maria Bach-Gounod

Solo Violin: FRITZ SIEGAL

*Accelerations, Waltzes Strauss

Concerto for Accordion and Orchestra, Op. 75 Creston

- I. Allegro maestoso
- II. Andante pastorale
- III. Rondo presto

Soloist: CARMEN CARROZZA

*Bolero Ravel

*Selection from "West Side Story" Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Do-Re-Mi, from "The Sound of Music" Rodgers

*Colonel Bogey, March Alford

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SUNDAY EVENING, MAY 15, at 8:30 o'clock

Eighteenth Program

- *Triumphal March from "Aïda" Verdi
Overture to "Morning, Noon and Night in Vienna" Suppé
Ave Maria Arcadelt-McDonald
*Accelerations, Waltzes Strauss

Concerto for Accordion and Orchestra, Op. 75 Creston

- I. Allegro maestoso
II. Andante pastorale
III. Rondo presto

Soloist: CARMEN CARROZZA

- *The Moldau, Symphonic Poem Smetana

Selection from "The Sound of Music" Rodgers

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

- *The Typewriter Anderson

- *76 Trombones, from "The Music Man" Willson

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A flute player at 11, student of harmony at 13, composer of a mass at 15, Suppé a little later had intentions of becoming either a professor of Italian or a physician. Instead, he plunged into music and became a conductor.

Among his conducting posts was a term, starting about 1862, at the Theater an der Wien, which had seen the birth of Mozart's "Magic Flute" (1791), Beethoven's "Fidelio" (1805) and Schubert's "Magic Harp" (1820).

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") — WILLSON

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829-92), the great Creatore (1871-1952), and John Philip Sousa (1854-1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

Stop & Shop Gourmet Quiz for Early Comers

1. What is a chive?
a. a cha-cha step b. onion c. relish d. symptom of measles
2. What is Egg in a Frame?
a. fried egg and bread b. still life of a hen's family c. thug behind bars d. a scrambled canvas
3. A turkey is dressed when it's
a. fully clothed b. ready for roasting c. fancy-feathered d. de-feathered
4. 18 months of aging is required for:
a. a young debutante b. a driver's license c. an old-fashioned cocktail d. Stop & Shop real sharp cheese

ANSWERS:

1) b. onion 2) a. fried egg and bread 3) d. de-feathered 4) d. Stop & Shop Real Sharp Cheese

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THE FIRST WALTZ

It is believed that the pattern of the waltz as we know it today was established in 1776, with the presentation in Vienna of the opera, "Una Cosa Rara." Its composer was the Spaniard, Vicente Martin y Soler. His waltz theme is quoted by Mozart in the supper scene of "Don Giovanni."

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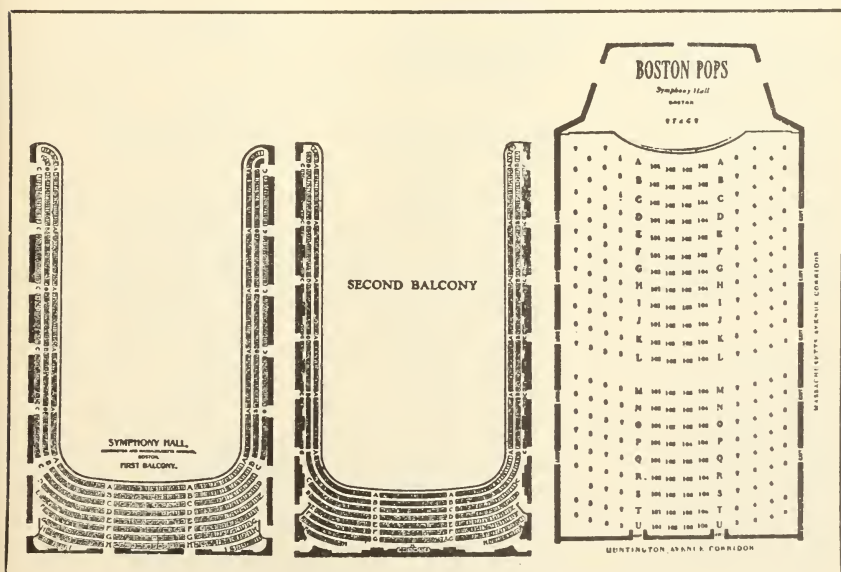


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ARTHUR FIEDLER, *Conductor*

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PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

VIOLINS	CELLOS	HORNS
Siegal, Fritz <i>Concertmaster</i>	Kapuscinski, Richard Parronchi, Bernard	Meek, Harold Yancich, Charles
Carol, Norman <i>Assistant Concertmaster</i>	Berger, Louis Epperson, Gordon	Greenfield, Richard Pierce, Robert Pandolfi, Roland
Sasson, Michel Dickson, Harry	Mark, Alexander Davidoff, Judith	
Gregorian, Henry Bernstein, Giora	Atsumi, Takayori	TRUMPETS
Elkind, Samuel Elias, Richard	BASSES	Chenette, Stephen
Mishkind, Abraham Frey, Willy	Dufresne, Gaston Walton, Ortiz	Paella, Natalo Mogilnicki, Robert Rhea, John
Levin, Albert Alpert, Dorothy	Harnett, James Gallagher, Francis	TROMBONES
Leutz, Theodore Freeman, Florence	Pennington, Donald Peabody, Melvin Brohn, William	Neiger, Millard Gay, Paul Tesson, William
	FLUTES	
Manusevitch, Victor Brunton, Robert	Hicks, John	TUBA
Dombrowski, Stanley Tsicoulis, Anastasios	Williamson, Dent Whitcher, Alson	Di Nunzio, Dante
Franko, Lawrence Bodge, Peter	OBOES	
Gallo, Joseph Gibson, Jerre	Toubman, Raymond Pierce, Rodney	TIMPANI
Roche, Joseph Shababian, Sergei	ENGLISH HORN	Rabbio, Salvatore
Hibbard, William Mishkind, Elaine	Lukatsky, Joseph	PERCUSSION
	CLARINETS	Press, Arthur Di Stefano, Victor Goneconto, George Baker, Herbert
	Munger, Leland Themmen, Harold	
VIOLAS	BASS CLARINET	
Green, Reuben Bernard, Albert	Stuart, Robert	HARP
Kroll, Barbara Welcome, Harry	BASSOONS	Hall, Ariel
Kalam, Endel Denesuk, Michael	Fawcett, Herbert de Guichard, Anne	PIANO
Shisler, William Fawcett, James	CONTRA BASSOON	Litwin, Leo
	Schulze, Ralph	
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CHARLES MUNCH, *Music Director*

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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a

Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust

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Conductor: CHARLES MUNCH

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The Tour of the Orient

On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for Tokyo. The Orchestra's first tour of the Far East will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

FORMOSA
April 29 — Taipei
30 — Taipei

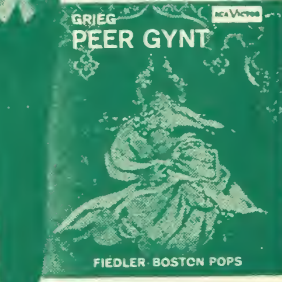
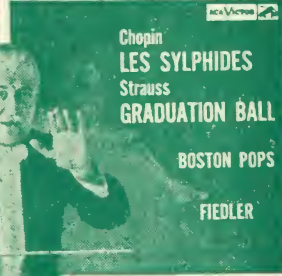
JAPAN
May 4 — Tokyo
5 — Tokyo
7 — Osaka
8 — Osaka
9 — Kyoto
11 — Matsuyama
13 — Yahata
14 — Fukuoka
15 — Hiroshima
16 — Okayama
18 — Nagoya
19 — Shisuoka
20 — Yokohama
21 — Nagaoka
22 — Tokyo
23 — Tokyo
25 — Sapporo

May 27 — Sendai
28 — Koriyama
29 — Tokyo
30 — Tokyo

PHILIPPINES
June 1 — Manila
2 — Manila
3 — Manila

AUSTRALIA
June 6 — Brisbane
7 — Sydney
8 — Sydney
9 — Sydney
11 — Adelaide
13 — Melbourne
14 — Melbourne

NEW ZEALAND
June 16 — Wellington
17 — Auckland



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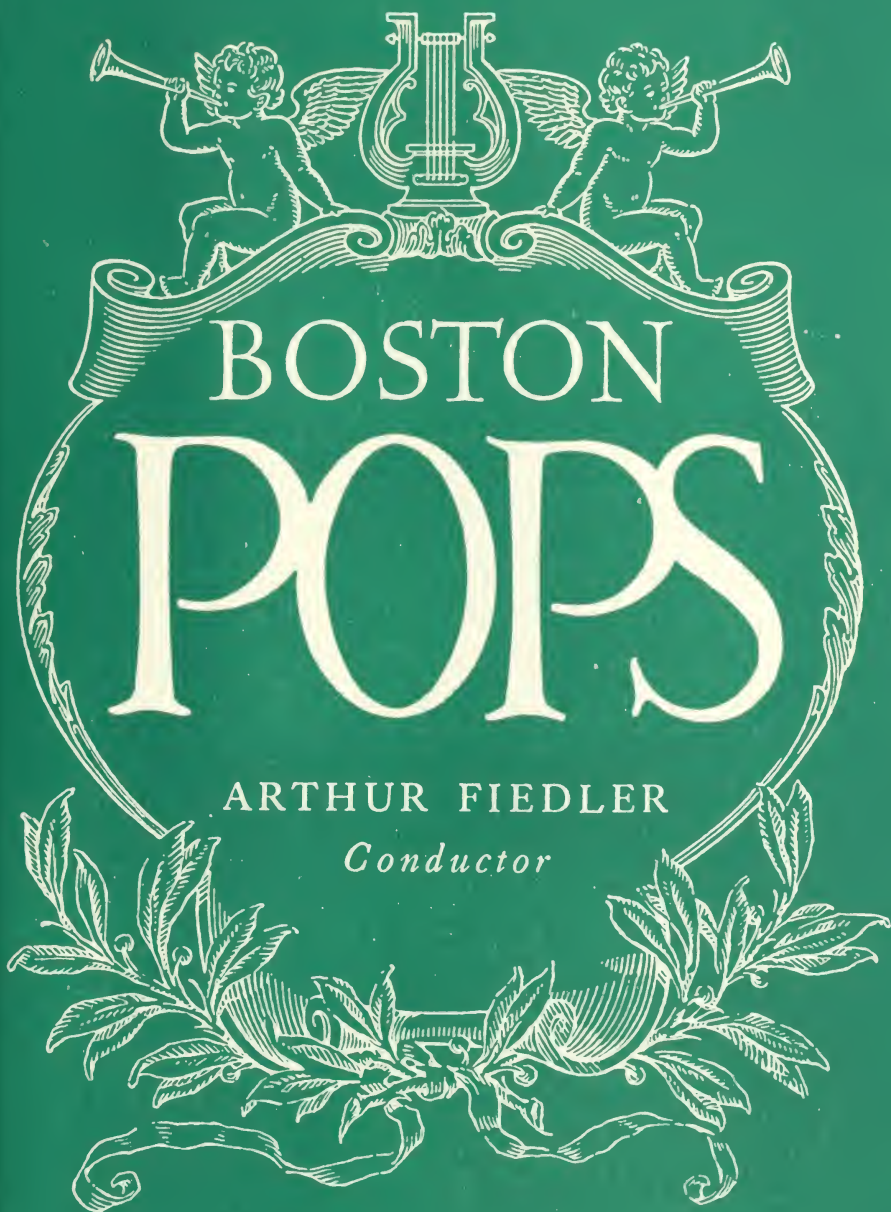
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Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

FOURTH WEEK

TUESDAY EVENING, MAY 17, at 8:30 o'clock

Nineteenth Program

- Prelude to "Carmen" Bizet
*The Moldau, Symphonic Poem Smetana
Jamaicalypso Benjamin
(First Performance in the United States)
*1812, Overture Solennelle Tchaikovsky

- Piano Concerto No. 2, in B-flat major, Op. 19 . . Beethoven
I. Allegro con brio
II. Adagio
III. Rondo: Allegro molto
Soloist: MIMI CHOW

THE COLBY EIGHT — RICHARD POLAND, Director

- I Got Rhythm Gershwin
How High the Moon Hamilton-Lewis
Mayflower Hill Song Comparetti

- Selection from "Kiss Me Kate" Porter
Another Op'nin', Another Show — Wunderbar —
So In Love — Always True to You in My Fashion

- *Jalousie, Gypsy Tango Gade
*Strike Up the Band Gershwin-Green

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By LANING HUMPHREY

Far-Reaching Results of Library Trip

"CARMEN" — BIZET (1838-1875).

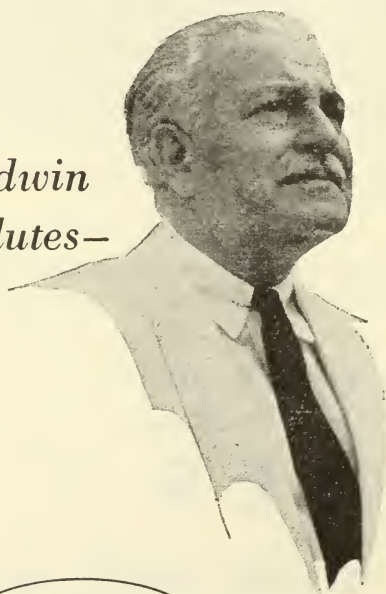
WHEN about to embark on composing "Carmen," Bizet journeyed no farther than the Library of the Paris Conservatory. There, his studies of Spanish music began, not with listening to its native players, but with writing on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky. Tchaikovsky played "Carmen" from cover to cover on his piano. Then he wrote to Mme. Von Meck and his brother Modest that in his opinion "Carmen" was "a masterpiece in the complete sense of the word; that is, a work destined to reflect in the highest degree the musical tastes and aspirations of an entire epoch."

As for its creator, "Bizet is," he went on, "an artist paying tribute to the spoiled tastes of his century, but one warmed by genuine, sincere emotions and inspirations."

Rather curiously, it was contemplation of writing an opera reflecting Bizet's methods in "Carmen" which resulted in Tchaikovsky's creation of "Eugene Onegin."

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WEDNESDAY EVENING, MAY 18, at 8:30 o'clock

Twentieth Program

- *Boston Commandery, March *Carter*
Overture to "Semiramide" *Rossini*
Jamaicalypso *Benjamin*
*Marche Slave *Tchaikovsky*

Piano Concerto No. 2, in B-flat major, Op. 19 . . . *Beethoven*

- I. Allegro con brio
II. Adagio
III. Rondo: Allegro molto

Soloist: MIMI CHOW

REVERE HIGH SCHOOL CHORAL CLUB — WILLIAM O. Goss, Director
DONNA SILVER '61, VINCENT GENNACO '62, Accompanists

The Lost Chord *Sullivan*
Selections from "The Music Man" *Willson*

DOROTHY DE CILLIS '60, Soloist

Sanctus, from "St. Cecelia Mass" *Gounod*
SANDRA IPPOLITO '60, Soloist

Selection from "The Sound of Music" *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

Mack the Knife, from "The Threepenny Opera" . . . *Weill*

*Look Sharp—Be Sharp *Merrick-Bennett*

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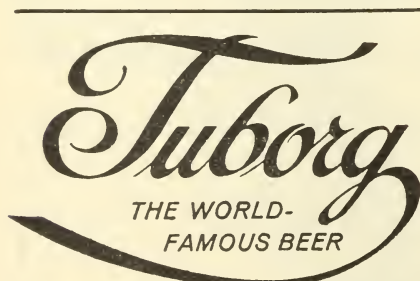
The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans – a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides – more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

Tchaikovsky in the United States

ACCEPTING an invitation to be guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky also conducted in Baltimore and Philadelphia, and visited Washington. His impressions, as tersely recorded in one of his diaries, afford a striking study of his personality.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest – without any self-interest. He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.



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THURSDAY EVENING, MAY 19, at 8:30 o'clock

Twenty-first Program

Prelude to "Carmen" Bizet

Overture to "Semiramide" Rossini

Ave Maria Bach-Gounod

Solo Violin: FRITZ SIFGAL

*Bolero Ravel

Piano Concerto No. 2, in B-flat major, Op. 19 . . . Beethoven

I. Allegro con brio

II. Adagio

III. Rondo: Allegro molto

Soloist: MIMI CHOW

UNIVERSITY OF NEW HAMPSHIRE CONCERT CHOIR —

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Kyrie Eleison, from "The Imperial Mass" Haydn

Oh Yes Spiritual-Emerson '55

Lida Rose and Will I Ever Tell You,

from "The Music Man" Willson

Medley of University of New Hampshire Songs

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely

Goatherd — My Favorite Things — Sixteen Going on Seventeen —

So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary

Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "A Summer Place" Steiner

*The Stars and Stripes Forever, March Sousa

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Mount Auburn Hospital Nurses' Alumnae Association; Boston Chapter,
American Institute of Banking

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He was impressed by the financial success possible in this country, as exemplified, for instance, by the affluence of the soloist in his First Piano Concerto, Adele aus der Ohe; and by the millionaire Andrew Carnegie. He was particularly struck by the unaffected simplicity of Carnegie, who made him laugh at his clever mimicry of Tchaikovsky's conducting.

A particularly deep impression was made by the totally unconcerned attitude of the American public and newspapers toward a May Day demonstration of 5,000 socialists with red caps and banners.

When two new-found friends presented him with a Statue of Liberty, he pronounced it an "excellent gift." Then he wrote: "Only how are they going to allow this piece into Russia?"

He managed to get it in. In fairly recent times an American journalist expressed mystification at seeing it among the personal belongings in the Tchaikovsky Museum established in the composer's home near Klin. It must have been a cherished memento.

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

THE PIANO SOLOIST

As soloist with Arthur Fiedler and the San Francisco Symphony in the Arts Commission Concerts, Miss Mimi Chow made such a favorable impression on the conductor as to result in her engagement for the Boston Pops. She is the daughter of Chinese parents living in Hong Kong.

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FRIDAY EVENING, MAY 20, at 8:30 o'clock

Twenty-second Program

Polonaise Militaire Chopin-Glazounoff
Overture to "Semiramide" Rossini
Jamaicalypso Benjamin
Suite from "Carmen" Bizet
Prelude — Aragonaise — Intermezzo — Dragoons — Toreadors

Piano Concerto No. 2, in B-flat major, Op. 19 . . . Beethoven
I. Allegro con brio
II. Adagio
III. Rondo: Allegro molto
Soloist: MIMI CHOW

*1812, Ouverture Solennelle Tchaikovsky

Selection from "Kiss Me Kate" Porter
Another Op'nin', Another Show — Wunderbar —
So In Love — Always True to You in My Fashion

Mack the Knife, from "The Threepenny Opera" . . . Weill
*Strike Up the Band Gershwin-Green

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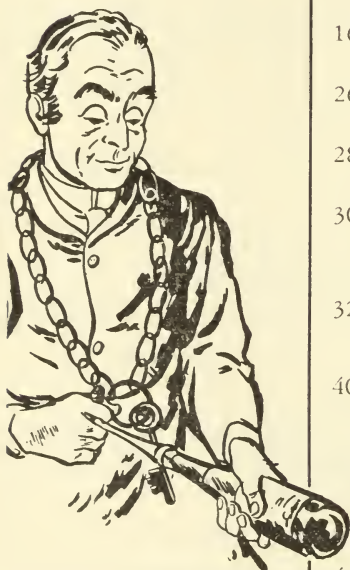
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SEE WINE LIST ON PAGE 13

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12. ***Pastene Sauterne***
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14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
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30. ***Pastene Red Pinot***
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32. ***Pastene Zinfandel***
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40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zesty aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

PIANO CONCERTO No. 2, Op. 19 — BEETHOVEN (1770-1827).

Although in the order of publication this appears to be the second of Beethoven's five piano concertos, the composer himself has identified it as having been first in order of composition. This fact gives particular interest to the work, written at the age of twenty-four. Already it shows strokes of originality, and a dramatic force, which were to evolve into the qualities later characterized as "typically Beethovenian."

"KISS ME, KATE" — COLE PORTER.

THE title is a direct quotation from Shakespeare's boisterous comedy, "The Taming of the Shrew," from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

In the show, a dramatic company is working on a production of "The Taming of the Shrew." The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina's tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, "Why, there's a wench! Come on and kiss me, Kate!" Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

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5	Great Western Extra Dry	6.75	3.75
6	*Gancia Asti Spumante	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
62	*Cruse Sparkling Burgundy	8.50	4.50
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink	5.50	3.00
13	*Bollinger Brut Non-Vintage	12.00	6.50
15	*Clicquot Yellow Label Non-Vintage	12.00	6.50
17	Champagne Cocktail for Two		2.00

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19	*De Luze, Bordeaux Special Reserve	2.75	1.75
12	Pastene Sauterne	2.50	1.50
21	*De Luze, Sauternes 1955	3.75	2.25
14	Pastene Chablis	2.50	1.50
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18	*Sichel Liebfraumilch 1955	4.50	2.50
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31	*Lorentz Alsatian Riesling vins des Templiers 1957	4.50	
63	*Anheuser Liebfraumilch	4.00	2.25
64	*Anheuser Bernkastler	4.25	2.25
65	*Cruse Chablis 1955	4.75	2.50

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68	*Cruse Rosé 1955	3.50	1.75
33	*Tavel Chateau d'Aqueria 1957	3.25	2.00
35	S. S. Pierce Grenache Rosé	2.50	

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37	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
39	*Beaune Burgundy, Latour	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
41	*M. & R. Chianti, Red Cap	3.25	2.00
32	Pastene Zinfandel	2.50	
34	*Brollo Chianti	3.50	2.00
36	*Bolla Valpolicella	3.75	2.25
38	*Sichel St. Julien 1955	4.75	
66	*Cruse Pontet Canet 1955	6.75	3.50
67	*Cruse Beaujolais	4.00	2.25

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47	Gold Coast Red Port	2.50	
49	Gold Coast White Port	2.50	
51	Gold Coast Sherry	2.50	
53	Gold Coast Muscatel	2.50	

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42	Pastene Anniversary Cocktail Sherry	2.50	
44	Pastene Anniversary Tawny Port	2.50	
46	Pastene Anniversary Ruby Port	2.50	
48	Pastene Pale Dry Sherry	2.50	1.25
50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25

Bottle Glass

55	*Duff Gordon Amontillado (Dry)	4.50	.75
57	*Duff Gordon Generoso (Sweet)	4.00	.70
59	*Cossart Gordon Southside Madeira	4.00	.70
61	*Cockburn Ruddy Port	3.50	.70
69	Pikina	4.50	
73	Pikina (8.11 oz.)	1.75	

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		<i>Glass</i>	<i>Pitcher</i>
	Claret or Sauterne Punch50	2.50
	Claret Lemonade50	2.50

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Chocolate Fudge Cake30
Almond Macaroon20
Brownie20
New York Cheese Cake Plain or Cherry40
Apple Strudel25

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Mixed Nuts (without Peanuts)— 4¾ oz.59
Extra Large Peanuts—10¾ oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—8 oz.79
Mixed Nuts (with Peanuts)— 7½ oz.69
Mixed Nuts (without Peanuts)— 7¼ oz.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

Rossini Inspired by Visit to Beethoven

OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792–1868).

ONE of the best of Rossini's overtures, it and the opera it prefaces are of many-sided interest. For one point, it is the first overture in which Rossini interwove themes from the ensuing opera. This is in marked contrast to the manner in which he provided the Overture to "The Barber of Seville." In that case, he simply borrowed his Overture to "Elizabeth, Queen of England" — which already had served as the Overture to his "Aureliano in Palmira."

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

The Queen is widowed, presumably losing her husband, Ninus, as a battle casualty. Actually she has conspired successfully with a suitor, Assur, to have him murdered by poison. Her subjects' speculation about a new king is ended with the announcement at a great festival that she has chosen to marry her young general, Arsaces.

Immediately a great storm breaks out, and the ghost of Ninus appears, to order Arsaces to go down into the tomb, where he is to

Continued on page 20

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wreak retribution on an unknown person. The High Priest reveals to Arsaces that he is the supposedly dead son of Ninus, and that his mother shares with Assur the guilt for his father's murder.

Arsaces forgives his mother, and arming himself with his father's sword enters the tomb with the expectation of slaying Assur, a deed which he believes is the meaning of the command by his father's ghost. In the darkness of the tomb he thinks he has found Assur, and strikes with his sword. He has killed Queen Semiramis, his wicked mother.

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

It is interesting to find that Verdi borrowed two ideas from "Semiramide." He modeled the Miserere in "Il Trovatore" on an aria in the first act finale. His use of a stage band in "Aïda" also copied Rossini, who employed that device in "Semiramide" for the first time in opera.

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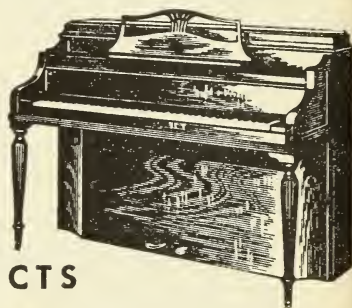


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Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Russian Army.



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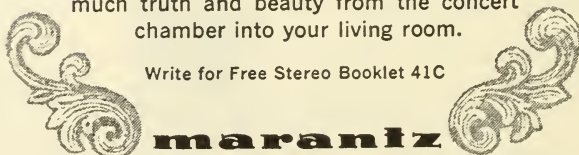
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SATURDAY EVENING, MAY 21, at 8:30 o'clock

Twenty-third Program

Polonaise Militaire Chopin-Glazounoff
Overture to "Semiramide" Rossini
Jamaicalypso Benjamin
Suite from "Carmen" Bizet
Prelude — Aragonaise — Intermezzo — Dragoons — Toreadors

Piano Concerto No. 2, in B-flat major, Op. 19 Beethoven
I. Allegro con brio
II. Adagio
III. Rondo: Allegro molto
Soloist: MIMI CHOW

*1812, Overture Solennelle Tchaikovsky

Selection from "Kiss Me Kate" Porter
Another Op'nin', Another Show — Wunderbar —
So In Love — Always True to You in My Fashion

*Jalousie, Gypsy Tango Gade

*Look Sharp — Be Sharp Merrick-Bennett

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SUNDAY EVENING, MAY 22, at 8:30 o'clock

Twenty-fourth Program

Polonaise Militaire Chopin-Glazounoff
Overture to "Morning, Noon and Night in Vienna" . . Suppé
*Fantasia on "Greensleeves" Vaughan Williams
*Marche Slave Tchaikovsky

Piano Concerto No. 2, in B-flat major, Op. 19 . . Beethoven
I. Allegro con brio
II. Adagio
III. Rondo: Allegro molto
Soloist: MIMI CHOW

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ELINORE COCHRAN, Accompanist

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How Silently April Takes a Battlefield . . Boitos
Two Folk Songs
I Gave My Love a Pretty Little Ring . Norwegian-Davis
I'm Only Nineteen arr. Winter

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Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Mack the Knife, from "The Threepenny Opera" . . . Weill
*76 Trombones, from "The Music Man" Willson

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STARS AND STRIPES FOREVER — SOUSA (1854-1932).

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

FREDERIC CHOPIN (1810-1849).

"He passionately strove to shape his dreams into abiding sounds," his biographer, James Huneker, wrote expressively. "He did not always succeed, but his victories are the precious prizes of mankind. One is loath to believe that the echo of Chopin's magic music will ever fall upon unheeding ears. He may become old-fashioned, but, like Mozart, he will remain eternally beautiful."

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Rome Beauty?
*a. Gina Lollobrigida b. cooking apple
c. the Mona Lisa d. antipasto*
2. How do you pot meat?
*a. cook it in too much wine b. place
it in a crock c. simmer it d. plant it*
3. What is chili con carne?
*a. Mexican hat dance b. cold beef
stew c. kidney beans with meat*
4. Stop & Shop Danish pastry is outstanding because
*a. it's baked on a Viking ship b. the
flavoring is Aquevit c. it's made with
creamery butter and consummate skill*

ANSWERS:

*1) b. cooking apple 2) c. simmer it 3) c.
kidney beans with meat 4) c. to taste it is
to love it!*

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RALPH VAUGHAN WILLIAMS (1872-1958).

Reaching the status of Dean of English Composers, he remained active in his old age — producing his Eighth Symphony at eight-four, and his Ninth at eighty-five, a few months before his death.

He studied at the Royal College of Music in London, and with Max Bruch and Maurice Ravel. He was one of the foremost in a group intent on making use of English folksong and dance in developing a typically English school of composition. Eventually he composed in a manner suggestive of such material, but using his own themes instead

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AMERICAN IN PARIS
- LM-2294 •SLAUGHTER ON 10TH AVENUE
- LM-2320 •SONG OF INDIA
- LM-2240 STARS AND STRIPES SUITE
CAKEWALK SUITE
- LM-2130 STRAUSS: EXCERPTS FROM DIE FLEDERMAUS AND
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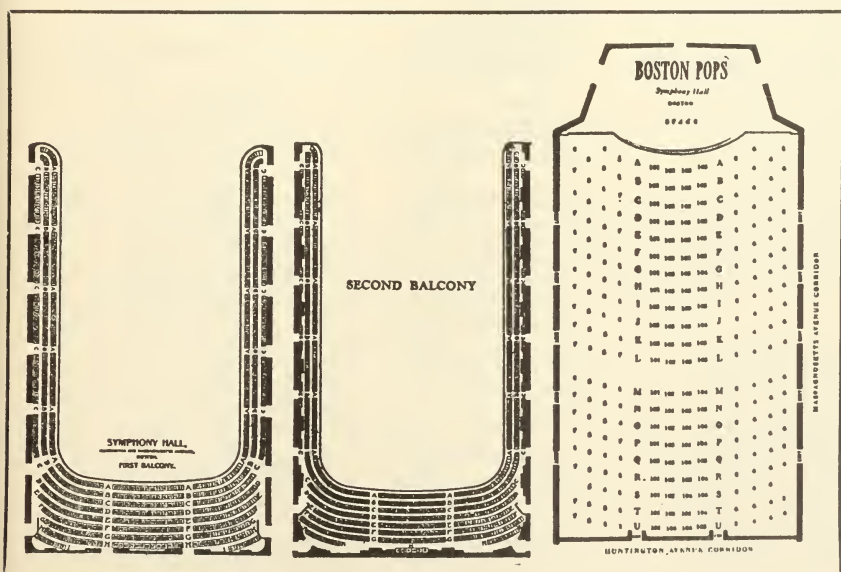


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PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

VIOLINS

Siegal, Fritz
Concertmaster
Carol, Norman
Assistant Concertmaster
Sasson, Michel
Dickson, Harry
Gregorian, Henry
Bernstein, Giora
Elkind, Samuel
Elias, Richard
Mishkind, Abraham
Frey, Willy
Levin, Albert
Alpert, Dorothy
Leutz, Theodore
Freeman, Florence

Manusevitch, Victor
Brunton, Robert
Dombrowski, Stanley
Tsicoulis, Anastasios
Franko, Lawrence
Bodge, Peter
Gallo, Joseph
Gibson, Jerre
Roche, Joseph
Shababian, Sergei
Hibbard, William
Mishkind, Elaine

VIOLAS

Green, Reuben
Bernard, Albert
Kroll, Barbara
Welcome, Harry
Kalam, Endel
Denesuk, Michael
Shisler, William
Fawcett, James

CELLOS

Kapuscinski, Richard
Parronchi, Bernard
Berger, Louis
Epperson, Gordon
Mark, Alexander
Davidoff, Judith
Atsumi, Takayori

BASSES

Dufresne, Gaston
Walton, Ortiz
Harnett, James
Gallagher, Francis
Pennington, Donald
Peabody, Melvin
Brohn, William

FLUTES

Hicks, John
Williamson, Dent
Whitcher, Alson

OBOES

Toubman, Raymond
Pierce, Rodney

ENGLISH HORN

Lukatsky, Joseph

CLARINETS

Munger, Leland
Themmen, Harold

BASS CLARINET

Stuart, Robert

BASSOONS

Fawcett, Herbert
de Guichard, Anne

CONTRA BASSOON

Schulze, Ralph

HORNS

Meek, Harold
Yancich, Charles
Greenfield, Richard
Pierce, Robert
Pandolfi, Roland

TRUMPETS

Chenette, Stephen
Paella, Natalo
Mogilnicki, Robert
Rhea, John

TROMBONES

Neiger, Millard
Gay, Paul
Tesson, William

TUBA

Di Nunzio, Dante

TIMPANI

Rabbio, Salvatore

PERCUSSION

Press, Arthur
Di Stefano, Victor
Goneconto, George
Baker, Herbert

HARP

Hall, Ariel

PIANO

Litwin, Leo

LIBRARIAN

Shisler, William

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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

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Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust

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The Tour of the Orient

On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for **Tokyo**. The Orchestra's first tour of the Far East is being made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

FORMOSA
April 29 — Taipei
30 — Taipei

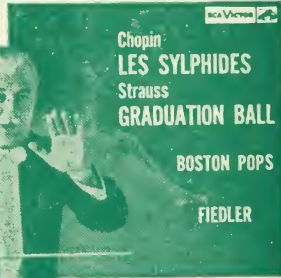
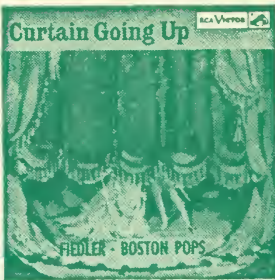
JAPAN
May 4 — Tokyo
5 — Tokyo
7 — Osaka
8 — Osaka
9 — Kyoto
11 — Matsuyama
13 — Yahata
14 — Fukuoka
15 — Hiroshima
16 — Okayama
18 — Nagoya
19 — Shisuoka
20 — Yokohama
21 — Nagaoka
22 — Tokyo
23 — Tokyo
25 — Sapporo

May 27 — Sendai
28 — Koriyama
29 — Tokyo
30 — Tokyo

PHILIPPINES
June 1 — Manila
2 — Manila
3 — Manila

AUSTRALIA
June 6 — Brisbane
7 — Sydney
8 — Sydney
9 — Sydney
11 — Adelaide
13 — Melbourne
14 — Melbourne

NEW ZEALAND
June 16 — Wellington
17 — Auckland



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— Ralph Vaughan Williams



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Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

FIFTH WEEK

TUESDAY EVENING, MAY 24, at 8:30 o'clock

Twenty-fifth Program

- The New Colonial March Hall
Overture to "The Bartered Bride" Smetana
*Clair de Lune Debussy
*Waltzes from "Der Rosenkavalier" R. Strauss

- Concerto for Violin and Orchestra Khachaturian
I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

Soloist: FRITZ SIEGAL

BROOKLINE HIGH SCHOOL CONCERT CHOIR —

WILLIAM A. SEYMOUR, Conductor

FANNIE SUE SAPIER, RUTH-ANNE WILNER, Accompanists

- Heilig ist der Herr Schubert
Hallelujah, Amen, from "Judas Maccabaeus" Handel
Roll Jordan, Roll arr. Gillum
And This Is My Beloved, from "Kismet" Wright-Forrest

- Selection from "The Most Happy Fella" Loesser
I'm the Most Happy Fella — My Heart Is So Full of You —
Rosabella — Abbondanza — Standing on the Corner — Big D

- *Laura Raksin
*Colonel Bogey, March Alford

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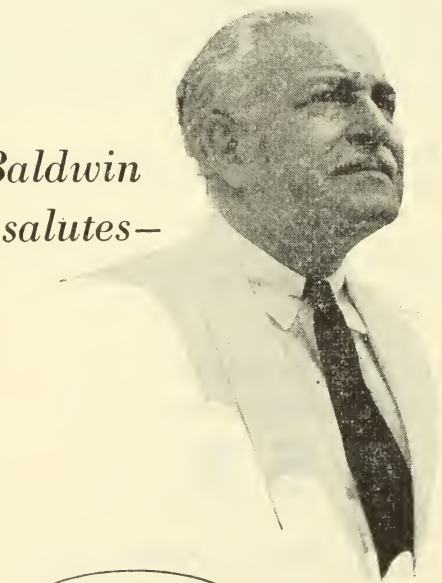
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Program Notes

By LANING HUMPHREY

"THE BARTERED BRIDE"—BEDRICH SMETANA (1824-1884).
THE opera recounts the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character — and parental wealth — of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers — and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out that Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes merrily thereafter. In fact, Wenzel obligingly falls in love with a dancer in a circus, and attempts to join the troupe by impersonating a trained bear.

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WEDNESDAY EVENING, MAY 25, at 8:30 o'clock

Twenty-sixth Program

HARRY ELLIS DICKSON Conducting

- *Introduction to Act III, from "Lohengrin" Wagner
Overture to "The Bartered Bride" Smetana
*Clair de Lune Debussy
*Bolero Ravel

Concerto for Violin and Orchestra Khachaturian

- I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

Soloist: FRITZ SIEGAL

WHEELOCK COLLEGE GLEE CLUB — LEO W. COLLINS, Director
ANN W. WURTZ, Accompanist

- Sing Me a Song Vecchi
No, No, Resistance Is But Vain Purcell
To Music Schubert
A Song of Music Hindemith

ALMA MATER

*Selection from "My Fair Lady" Loewe

Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

*The Glowworm Turns Lincke-Bodge

*Saber Dance, from "Gayne" Khachaturian

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"The 'Clair de Lune,' " Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

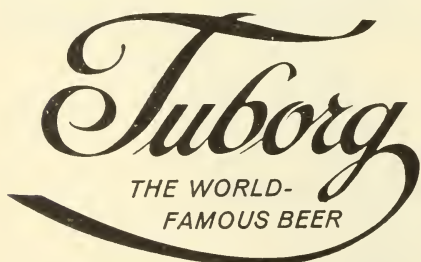
WALTZES FROM "DER ROSENKAVALIER" — R. STRAUSS

In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) the tuneful and insinuating measures of the first waltz of this set are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

PRELUDE TO ACT III, "LOHENGRIN" — WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.



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THURSDAY EVENING, MAY 26, at 8:30 o'clock

Twenty-seventh Program

*Introduction to Act III, from "Lohengrin" Wagner

Overture to "Semiramide" Rossini

Aria for Soprano and Orchestra —

Una voce poco fa, from "The Barber of Seville" Rossini

Soloist: LORRAINE IPPOLITO

*1812, Overture Solennelle Tchaikovsky

*Clair de Lune Debussy

Concerto for Violin and Orchestra Khachaturian

I. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

Soloist: FRITZ SIEGAL

Selection from "The Most Happy Fella" Loesser

I'm the Most Happy Fella — My Heart Is So Full of You —

Rosabella — Abbondanza — Standing on the Corner — Big D

Do-Re-Mi, from "The Sound of Music" Rodgers

*The Stars and Stripes Forever, March Sousa

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

THE VIOLIN SOLOIST

Fritz Siegal, now with the Boston Pops as Concertmaster, serves in similar capacity with three Chicago orchestras — those of the NBC Studios, the Grant Park Concerts, and the Lyric Opera.

"BOLERO" — MAURICE RAVEL (1875-1937).

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

MY FAIR LADY — FREDERICK LOEWE.

FIRST shown in London in the spring of 1958, after two years in New York, it scored as much of a hit with English theatergoers as it had with our own. There were ten curtain calls at the end.

Now an American production is a huge success in Russia.

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but loses his heart.

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Twenty-eighth Program

HARRY ELLIS DICKSON Conducting

- *Pomp and Circumstance, March *Elgar*
Overture to "The Bartered Bride" *Smetana*
Suite in B minor for Flute and Strings *Bach*

Soloist: BARBARA YEO

- *Waltzes from "Der Rosenkavalier" *R. Strauss*

- *Little Fugue in G minor *Bach-Cailliet*
Concerto for Violin and Orchestra *Khachaturian*

- I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

Soloist: FRITZ SIEGAL

- Selection from "The Sound of Music" *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

- *The Glowworm Turns *Lincke-Bodge*

- *Saber Dance, from "Gayne" *Khachaturian*

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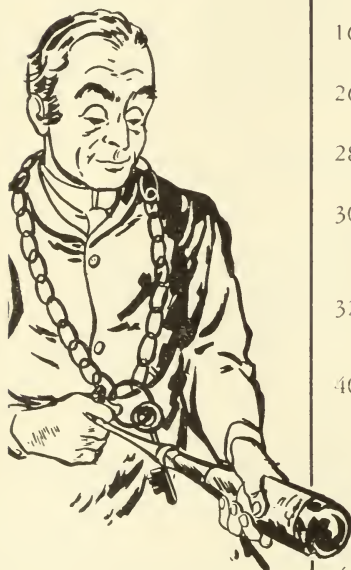
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
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32. ***Pastene Zinfandel***
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40. ***Pastene Anniversary Cream Sherry***
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42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like me'lowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

THE GLOW WORM TURNS — LINCKE-BODGE.

This hilarious score is, of course, Peter Bodge's heated-up arrangement of Lincke's old song hit, "The Glow Worm."

It was as far back as 1902 that Paul Lincke, Berlin theatre conductor, and composer of operettas and songs, started this song on its career by way of the prosperous publishing business which he owned. It became a truly glowing success in Europe, and, with English lyrics, of pretty sentiment, a shining American hit. Further success resulted when it was danced to as "The Pavlova Gavotte" by the great Russian ballerina.

Rossini Inspired by Visit to Beethoven

OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792-1868).

ONE of the best of Rossini's overtures, it and the opera it prefaces are of many-sided interest. For one point, it is the first overture in which Rossini interwove themes from the ensuing opera. This is in marked contrast to the manner in which he provided the Overture to "The Barber of Seville." In that case, he simply borrowed his Overture to "Elizabeth, Queen of England" — which already had served as the Overture to his "Aureliano in Palmira."

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

Continued on page 16



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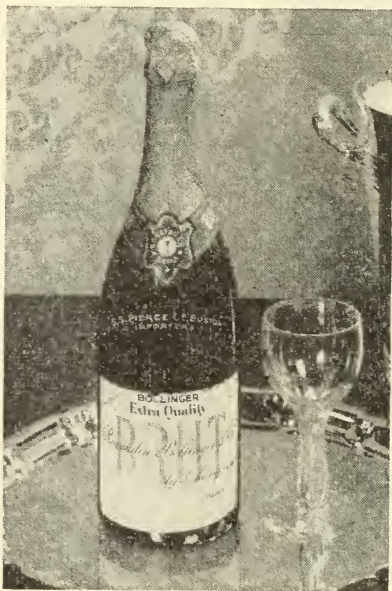
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6	*Gancia Asti Spumante	7.25	
7	Great Western Sparkling Burgundy	6.75	3.75
8	*Gancia Lacrima Christi	7.75	
9	*Ackerman Dry Royal Brut . . .	7.25	3.75
11	*De Luze Sparkling Rosé (Pink)	7.75	
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70	Chateau Gay Champagne	5.50	3.00
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50	Pastene Port	2.50	1.25
52	Pastene Muscatel	2.50	1.25
54	Pastene Flame Tokay	2.50	1.25

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55	*Duff Gordon Amontillado (Dry)	4.50	.75
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59	*Cossart Gordon Southside Madeira	4.00	.70
61	*Cockburn Ruddy Port	3.50	.70
69	Pikina	4.50	
73	Pikina (8.11 oz.)	1.75	

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Spanish Peanuts—11 oz.49
Extra Fine Cashews—8 oz.79
Mixed Nuts (with Peanuts)— 7½ oz.69
Mixed Nuts (without Peanuts)— 7¼ oz.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

The Queen is widowed, presumably losing her husband, Ninus, as a battle casualty. Actually she has conspired successfully with a suitor, Assur, to have him murdered by poison. Her subjects' speculation about a new king is ended with the announcement at a great festival that she has chosen to marry her young general, Arsaces.

Immediately a great storm breaks out, and the ghost of Ninus appears, to order Arsaces to go down into the tomb, where he is to wreak retribution on an unknown person. The High Priest reveals to Arsaces that he is the supposedly dead son of Ninus, and that his mother shares with Assur the guilt for his father's murder.

Arsaces forgives his mother, and arming himself with his father's sword enters the tomb with the expectation of slaying Assur, a deed which he believes is the meaning of the command by his father's ghost. In the darkness of the tomb he thinks he has found Assur, and strikes with his sword. He has killed Queen Semiramis, his wicked mother.

It is interesting to find that Verdi borrowed two ideas from "Semiramide." He modeled the Miserere in "Il Trovatore" on an aria in the first act finale. His use of a stage band in "Aïda" also copied Rossini, who employed that device in "Semiramide" for the first time in opera.

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OUVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY
(1840-1893).

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

SOMETHING ABOUT FUGUES.

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes. For example, the composer starts with a *subject*, which he follows with an *answer*; and interweaves with the *answer* a return of the *subject*, which may appear in an altered guise, so that it is then known as the *counter-subject*.

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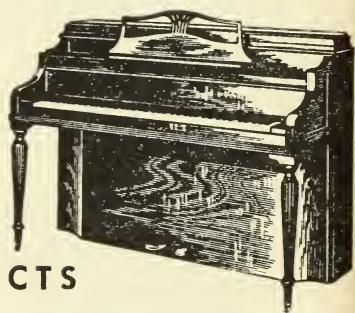


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Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."



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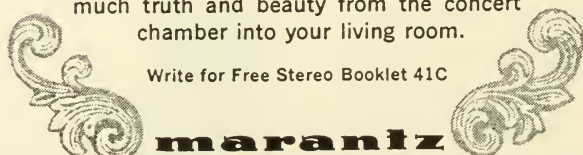
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SATURDAY EVENING, MAY 28, at 8:30 o'clock

Twenty-ninth Program

- The New Colonial March Hall
Overture to "The Bartered Bride" Smetana
*Clair de Lune Debussy
*Waltzes from "Der Rosenkavalier" R. Strauss

- *Little Fugue in G minor Bach-Cailliet
Concerto for Violin and Orchestra Khachaturian
I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace

Soloist: FRITZ SIEGAL

- Selection from "The Most Happy Fella" Loesser
I'm the Most Happy Fella — My Heart Is So Full of You —
Rosabella — Abbondanza — Standing on the Corner — Big D
*The Glowworm Turns Lincke-Bodge
*Saber Dance, from "Gayne" Khachaturian

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SUNDAY EVENING, MAY 29, at 8:30 o'clock

Thirtieth Program

*Triumphal March, from "Aïda" Verdi

*Overture to "Mignon" Thomas

Angelus, Prière aux Anges Gardiens, for String Orchestra . Liszt

*Bolero Ravel

*Little Fugue in G minor Bach-Cailliet

Concerto for Violin and Orchestra Khachaturian

I. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

Soloist: FRITZ SIEGAL

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Mack the Knife, from "The Threepenny Opera" . . . Weill

*Colonel Bogey, March Alford

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Chapter; Emerson College; Lowell State Teachers College, Junior Class

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THE CHAMPAGNE OF BOTTLE BEER

"GAYNE" — ARAM KHATCHATOURIAN (1903—).

Like a ballet by Shostakovitch, this one by his contemporary of Armenian descent has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

On performance of the ballet suite by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

Khachaturian first was a cello student, then turned to composition with Gnessin, a pupil of Rimsky-Korsakoff. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?
*a. sketch it b. melt it c. stretch it
d. print it*
2. What goes with shad roe?
*a. Mesbah and Abednego b. Porgy
and Bess c. fudge sauce and nuts
d. asparagus and toast*
3. What do you do with a goulash?
*a. marinate it b. freeze it c. stew it
d. wear in on rainy days*
4. There are 13 egg whites in Stop &
Shop's recipe for:
*a. Egg Foo Yung b. baked white fish
c. a light snack d. Stop & Shop
Angel Cake*

ANSWERS:

- 1) b. melt it 2) d. asparagus and toast
3) c. stew it 4) d. Stop & Shop Angel Cake

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TRIUMPHAL MARCH ("AÏDA").

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

OVERTURE TO "MIGNON" — THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

ANGELUS, PRIÈRE AUX ANGES GARDIENS — LISZT (1811-1886)

Having taken minor orders in the Roman Catholic Church, and thus becoming an Abbé, the composer led a contemplative life in the peaceful Villa d'Este, near Rome. The result was an album of piano solos marked by religious inspiration, as in the case of "Angelus." This album was added to two others, all sharing the title "Years of Pilgrimage." Liszt himself transcribed "Angelus" for strings — a little-known fact discovered by Mr. Fiedler, who now presents it in this form for the first time in Boston.

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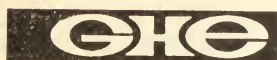
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 - LM-1910 MUSIC FOR A SUMMER NIGHT
 - LM-2380 •MUSIC FROM MILLION DOLLAR MOVIES
 - LM-2267 OFFENBACH: "GAÎTÉ PARISIENNE"
 KHATCHATURIAN: GAYNE SUITE
 - LM-1906 OPERA WITHOUT SINGING
 - LM-1985 PICNIC
 - LM-2202 POPS CAVIAR
 - LM-2329 POPS CHRISTMAS PARTY
 - LM-2270 •POPS STOPPERS
 - LM-2367 •GERSHWIN: RHAPSODY IN BLUE
 AMERICAN IN PARIS
 - LM-2294 •SLAUGHTER ON 10TH AVENUE
 - LM-2320 •SONG OF INDIA
 - LM-2240 STARS AND STRIPES SUITE
 CAKEWALK SUITE
 - LM-2130 STRAUSS: EXCERPTS FROM DIE FLEDERMAUS AND
 THE GYPSY BARON
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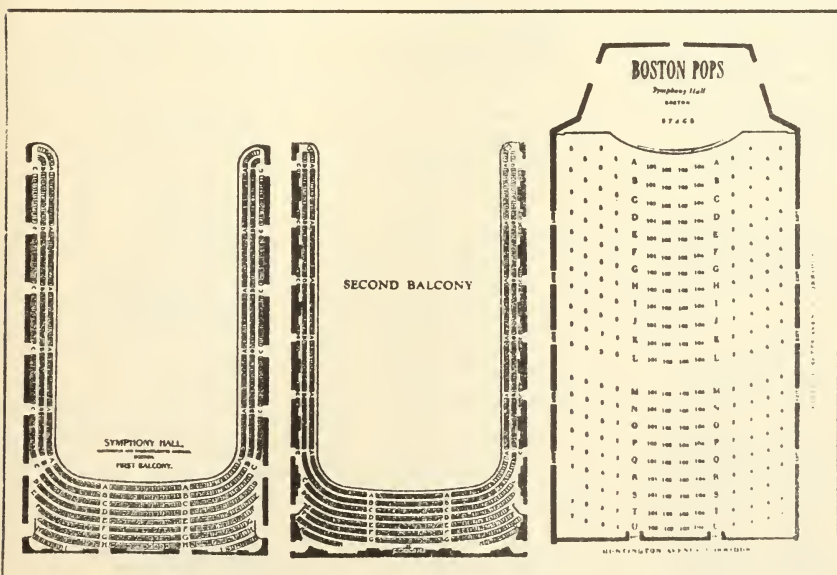


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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

VIOLINS	CELLOS	HORNS
Siegal, Fritz <i>Concertmaster</i>	Kapuscinski, Richard Parronchi, Bernard	Meek, Harold Yancich, Charles
Carol, Norman <i>Assistant Concertmaster</i>	Berger, Louis Epperson, Gordon	Greenfield, Richard Pierce, Robert
Sasson, Michel Dickson, Harry	Mark, Alexander Davidoff, Judith	Pandolfi, Roland
Gregorian, Henry Bernstein, Giora	Atsumi, Takayori	
Elkind, Samuel Elias, Richard	BASSES	TRUMPETS
Mishkind, Abraham Frey, Willy	Dufresne, Gaston Walton, Ortiz	Chenette, Stephen Paella, Natalo
Levin, Albert Alpert, Dorothy	Harnett, James Gallagher, Francis	Mogilnicki, Robert Rhea, John
Leutz, Theodore Freeman, Florence	Pennington, Donald Peabody, Melvin	TROMBONES
	Brohn, William	Neiger, Millard Gay, Paul Tesson, William
Manusevitch, Victor Brunton, Robert	FLUTES	
Dombrowski, Stanley Tsicoulis, Anastasios	Hicks, John Williamson, Dent Whitcher, Alson	TUBA
Franko, Lawrence Bodge, Peter	OBOES	Di Nunzio, Dante
Gallo, Joseph Gibson, Jerre	Toubman, Raymond Pierce, Rodney	TIMPANI
Roche, Joseph Shababian, Sergei	ENGLISH HORN	Rabbio, Salvatore
Hibbard, William Mishkind, Elaine	Lukatsky, Joseph	
	CLARINETS	PERCUSSION
	Munger, Leland Themmen, Harold	Press, Arthur Di Stefano, Victor Goneconto, George Baker, Herbert
VIOLAS	BASS CLARINET	
Green, Reuben Bernard, Albert	Stuart, Robert	HARP
Kroll, Barbara Welcome, Harry	BASSOONS	Hall, Ariel
Kalam, Endel Denesuk, Michael	Fawcett, Herbert de Guichard, Anne	PIANO
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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3
FAURE Requiem
(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"
BEETHOVEN Piano Concerto No. 5
(CLAUDIO ARRAU)
RESPIGHI Fountains of Rome
STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto
(JAIME LAREDO)

BEETHOVEN Symphony No. 5
Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,
"Die Meistersinger"
SIBELIUS Violin Concerto
(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture
DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2
(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3
(LEON FLEISHER)

BRAHMS Symphony No. 4
Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes
KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3
(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony
PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2
(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35
BEETHOVEN Symphony No. 9
(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2
LISZT Piano Concerto in E-flat
(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"
Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"
CHOPIN Piano Concerto in E minor
(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust
(Chorus and Soloists)

Conductor: CHARLES MUNCH

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The Tour of the Orient

On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for Tokyo. The Orchestra's first tour of the Far East is being made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

FORMOSA
April 29 — Taipei
30 — Taipei

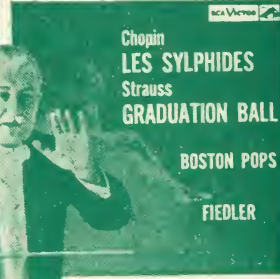
JAPAN
May 4 — Tokyo
5 — Tokyo
7 — Osaka
8 — Osaka
9 — Kyoto
11 — Matsuyama
13 — Yahata
14 — Fukuoka
15 — Hiroshima
16 — Okayama
18 — Nagoya
19 — Shisuoka
20 — Yokohama
21 — Nagaoka
22 — Tokyo
23 — Tokyo
25 — Sapporo

May 27 — Sendai
28 — Koriyama
29 — Tokyo
30 — Tokyo

PHILIPPINES
June 1 — Manila
2 — Manila
3 — Manila

AUSTRALIA
June 6 — Brisbane
7 — Sydney
8 — Sydney
9 — Sydney
11 — Adelaide
13 — Melbourne
14 — Melbourne

NEW ZEALAND
June 16 — Wellington
17 — Auckland



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HARRY ELLIS DICKSON, *Assistant Conductor*

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— Ralph Vaughan Williams



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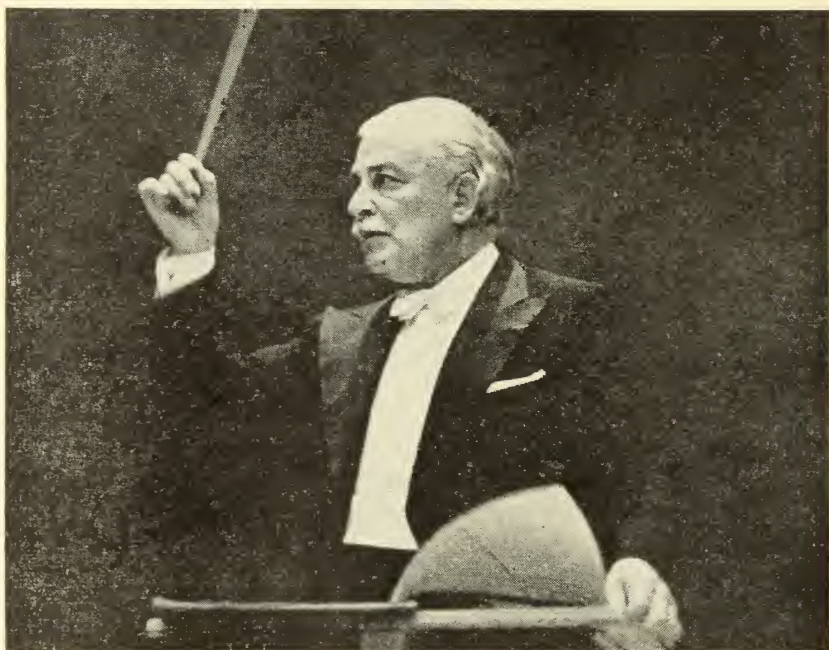
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

TUESDAY EVENING, MAY 31, at 8:30 o'clock

Thirty-first Program

The Blue and The White, March *Fine*
(First Performance)

Suite from "Careless Love" *Potter*
Dance of the Piper — Dance of the Righteous (Alla Marcia) —
Dance of Them All

Little Train of the Caipira *Villa-Lobos*
(First Performance in Boston)

*Overture to "Orpheus in Hades" *Offenbach*

*Largo, from "Xerxes" *Handel*
Solo Violin: FRITZ SIEGAL

Piano Concerto No. 2, Op. 23 *Kabalevsky*
I. Allegro moderato
II. Andante semplice
III. Allegro molto

Soloist: OZAN MARSH

Selection from "Hans Christian Andersen" *Loesser*
I'm Hans Christian Andersen — Thumbelina — The Inch Worm —
Anywhere I Wander — Wonderful Copenhagen

Night and Day *Porter-Bodge*

*76 Trombones, from "The Music Man" *Willson*

Among Those Present: All Newton Music School; Boston Teachers College,
Senior Class; Holy Cross Academy; Mount Holyoke Club of Boston—
Skidmore Alumnae Association

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Program Notes

By LANING HUMPHREY

Greek Mythology in Parisian Style

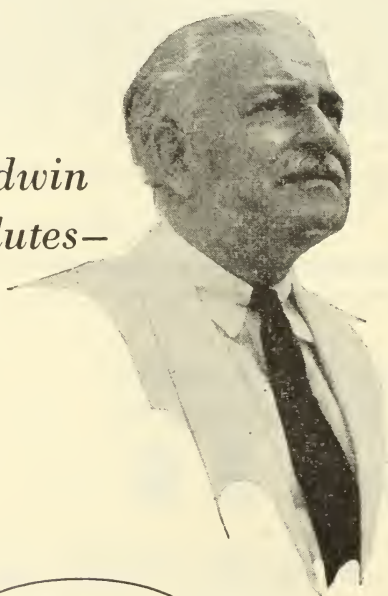
ORPHEUS IN HADES — OFFENBACH (1819–1880).

CRITICS are inclined to call this the opera bouffe masterpiece of "The Mozart of the Champs-Élysées," as Rossini dubbed Offenbach. And a critic who would have been the last man to want this to be so, was responsible for its early fame and prosperity. A month and a half after doing just tolerable business, following a rather flat opening night in 1858, the show was elaborately denounced by the critic as a sacrilege against the beauties of ancient culture. He thus aroused such curiosity in the public that it jammed the theatre for a long run.

Contemporary political satire was the justification of the libretto's irreverence for the noble legends of antiquity. Under the guise of caricaturing Jupiter and Olympus, Offenbach in his music, and the librettists in their words, lampooned Napoleon III and his court — their infidelities toward their own families and the French people.

The plot is a topsy-turvy version of the beautiful myth recounting the devoted love of Orpheus and his wife Eurydice. Such devotion seems to have struck the librettist as something occurring only in myths. Consequently, he represents Orpheus and Eurydice as being given to

*Baldwin
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WEDNESDAY EVENING, JUNE 1, at 8:30 o'clock

Thirty-second Program

- *Pomp and Circumstance, March Elgar
*Overture to "Orpheus in Hades" Offenbach
Little Train of the Caipira Villa-Lobos
*By the Beautiful Blue Danube, Waltzes Strauss

-
- *Largo, from "Xerxes" Handel
Solo Violin: FRITZ SIEGAL
Piano Concerto No. 2, Op. 23 Kabalevsky
I. Allegro moderato
II. Andante semplice
III. Allegro molto

Soloist: OZAN MARSH

-
- Selection from "Hans Christian Andersen" Loesser
I'm Hans Christian Andersen — Thumbelina — The Inch Worm —
Anywhere I Wander — Wonderful Copenhagen
*Jalousie, Gypsy Tango Gade
*Up the Street, March Morse

Among Those Present: Parker Hill Medical Center; Railroad Community
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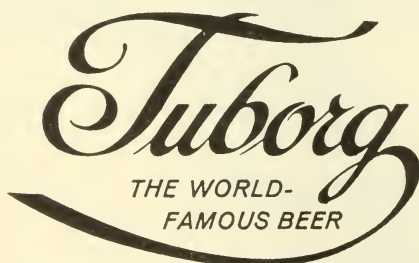
romancing with others rather than with each other. The simultaneous discovery of husband and wife that each is untrue results in a quarrel and separation. Each takes solace in the very companionship which started the argument. Eurydice discovers that her shepherd lover is really Pluto, God of the Underworld. Before she is carried off by him to that region, she leaves Orpheus a farewell note. Orpheus is delighted to be rid of Eurydice. As he rejoices, he is interrupted by a character called Public Opinion, who lectures him into unwillingly going to Olympus to demand that Jupiter order Pluto to give back Eurydice.

Before the arrival of Orpheus and his mentor, the gods and goddesses on Olympus are shown enjoying gossip which includes Pluto and Eurydice. By the time Orpheus appears with Public Opinion, Jupiter himself has been maneuvered into a squabble with Juno, as a result of which he is glad to hurry off to Hades on the pretext of taking personal charge of getting Eurydice back to Orpheus.

Jupiter is delighted to make the acquaintance of Eurydice, who prefers him to either Pluto or her husband. She and Jupiter give a party for a number of deities before Orpheus arrives by a leisurely boat. Upon his demand that Jupiter restore his wife, Jupiter specifies that Orpheus is to leave first, followed by Eurydice — and Orpheus must avoid looking back. Orpheus starts, and Jupiter hurls a thunderbolt toward him, causing him to turn to see what happened. By the terms decreed by Jupiter, Orpheus is obliged to leave Hades without Eurydice. Orpheus, much relieved, hastens to rejoin a certain shepherdess, filled with delight equal to the disgust of Public Opinion.

LARGO FROM "XERXES" — HANDEL (1685-1759).

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THURSDAY EVENING, JUNE 2, at 8:30 o'clock

Thirty-third Program

*Triumphal March, from "Aïda" Verdi

Overture to "Semiramide" Rossini

*Largo, from "Xerxes" Handel

Solo Violin: FRITZ SIEGAL

Suite from "Carmen" Bizet

Prelude — Aragonaise — Intermezzo — Dragoons — Toreadors

*Intermezzo, from "Cavalleria Rusticana" Mascagni

Piano Concerto No. 2, Op. 23 Kabalevsky

I. Allegro moderato

II. Andante semplice

III. Allegro molto

Soloist: OZAN MARSH

Selection from "The Most Happy Fella" Loesser

I'm the Most Happy Fella — My Heart Is So Full of You —
Rosabella — Abbondanza — Standing on the Corner — Big D

Do-Re-Mi, from "The Sound of Music" Rodgers

*The Stars and Stripes Forever, March Sousa

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SUITE FROM "CARELESS LOVE" — POTTER

These three movements are from the symphonic suite made by Ireland's foremost composer, Archibald J. Potter, from his dance-mime performed in Dublin last month by the National Ballet.

The score and parts, still in manuscript, were obtained from the composer especially for the Eire Society, by its music chairman, John P. Cavanagh.

HEITOR VILLA-LOBOS (1887-1959)

The sounds and the sights of his native Brazil play a dominant part in the prolific works of Villa-Lobos. As was the case with Kodály and Bartók with respect to Hungarian folk music, Villa-Lobos went on research expeditions to study the indigenous music of his native land at its source.

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FRIDAY EVENING, JUNE 3, at 8:30 o'clock

Thirty-fourth Program

HARRY ELLIS DICKSON Conducting

- *Triumphal March, from "Aïda" *Verdi*
Suite from "Careless Love" *Potter*
Dance of the Piper — Dance of the Righteous (Alla Marcia) —
Dance of Them All

SOLO FOR TENOR —

Eily Mavourneen, from "The Lily of Killarney" . *Benedict*
Soloist: WILLIAM FLAVIN

- *Overture to "Orpheus in Hades" *Offenbach*

Piano Concerto No. 2, Op. 23 *Kabalevsky*
I. Allegro moderato
II. Andante semplice
III. Allegro molto

Soloist: OZAN MARSH

DUET FOR SOPRANO AND BARITONE —

With Magic Wand, from "Maritana" *Wallace*

TRIO FOR SOPRANO, TENOR AND BARITONE —

Through the World Wilt Thou Fly,
from "The Bohemian Girl" *Balfe*

Soloists: CORRINE CURRY, Soprano;
WILLIAM FLAVIN, Tenor; ADAB FAZAH, Baritone

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Mack the Knife, from "The Threepenny Opera" *Weill*

- *The Stars and Stripes Forever, March *Sousa*

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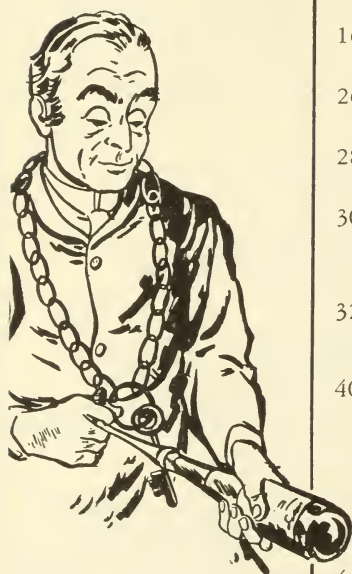
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16. *Pastene Rhine Wine*
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26. *Pastene Burgundy*
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28. *Pastene Chianti*
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30. *Pastene Red Pinot*
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40. *Pastene Anniversary Cream Sherry*
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42. *Pastene Anniversary Cocktail Sherry*
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44. *Pastene Anniversary Tawny Port*
Exceptionally delicious — with fruit-like mellowness
46. *Pastene Anniversary Ruby Port*
Ruby red, full-bodied and pleasantly sweet
48. *Pastene Pale Dry Sherry*
Dry — nutty — fine bouquet
50. *Pastene Port*
A ruby rich wine excellent after dinner
52. *Pastene Muscatel*
Pleasantly aromatic — rich bouquet
54. *Pastene Flame Tokay*
Medium sweet dessert wine

LITTLE TRAIN OF THE CAIPIRA (VILLA-LOBOS).

On a train ride in Brazil, the composer set down in an hour his impressions of the sounds and sights he experienced between stations. Originally, the result was a piece to be played by himself as pianist, and by his wife, an excellent cellist. Subsequently he made an orchestration. It offers an interesting comparison with the more blustering "Pacific 2-3-1" of Honegger. He chose to cast it in the ancient form of a toccata (a form familiar to Pops-goers who have heard the example by Frescobaldi, as orchestrated by Kindler).

OZAN MARSH

Combining musicianship with a sense of excitement, Ozan Marsh has scored extraordinary successes in five previous Pops seasons, as he has done in several coast-to-coast tours, and also in numerous appearances with Arthur Fiedler and the Pops Tour Orchestra. All together, he has played in two hundred concerts in the past few seasons, in this country and Canada, either as recitalist or as soloist with orchestra.

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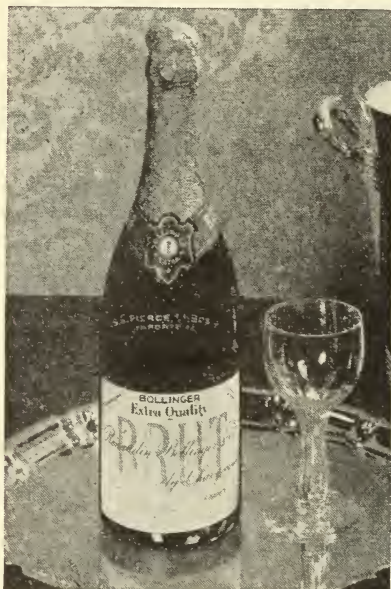
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46 Pastene Anniversary Ruby Port	2.50	
48 Pastene Pale Dry Sherry	2.50	1.25
50 Pastene Port	2.50	1.25
52 Pastene Muscatel	2.50	1.25
54 Pastene Flame Tokay	2.50	1.25

Bottle Glass

55 *Duff Gordon Amontillado (Dry)	4.50	.75
57 *Duff Gordon Generoso (Sweet)	4.00	.70
59 *Cossart Gordon Southside Madeira	4.00	.70
61 *Cockburn Ruddy Port	3.50	.70
69 Pikina	4.50	
73 Pikina (8.11 oz.)	1.75	

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BEER AND ALE LISTED ON PAGE 17

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Spanish Peanuts—11 oz.49
Extra Fine Cashews—8 oz.79
Mixed Nuts (with Peanuts)— 7½ oz.69
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Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

PIANO CONCERTO No. 2 — KABALEVSKY (1904—).

During this week Mr. Fiedler and Ozan Marsh have the honor of presenting the first United States performances of this concerto with the composer's extensive revisions.

When Kabalevsky was about to appear in Washington, D.C. with his colleagues last November, on their cultural exchange mission, Mr. Marsh was engaged as soloist in the concerto, with the revisions. These existed only in manuscript, and in Russia. When a revised set of parts failed to arrive, the performance was cancelled. However, Mr. Marsh had the good fortune of being heard by the composer in the solo as published — and as it had been given its first United States performance by Messrs. Fiedler and Marsh in San Francisco. The audition delighted Kabalevsky, who in consequence was pleased to make the revised version now available.

DMITRI KABALEVSKY (b. St. Petersburg, 1904).

He studied music and painting while a student at the Institute of Social and Economic Sciences. In 1929 he was graduated from the Moscow Conservatory (composition class of Nikolai Myaskovsky and piano class of Alexander Goldenweiser). In 1935 he received his Candidate of Arts degree, and in 1939 the title of Professor.

Continued on page 20

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He has a foremost position in Russia as composer, pianist, and conductor, and is also professor in the Moscow Conservatory.

A few months ago, on a cultural exchange mission with Shostakovich and other colleagues, he conducted his Cello Concerto with the Boston Symphony Orchestra.

His compositions cover practically all genres and forms, from symphonies and operas, cantatas, instrumental concertos and quartets to operettas, from comic films to children's songs and music.

His *Colas Breugnon* Overture has often been presented by Mr. Fiedler at the Pops.

**SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") —
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Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829-92), the great Creatore (1871-1952), and John Philip Sousa (1854-1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

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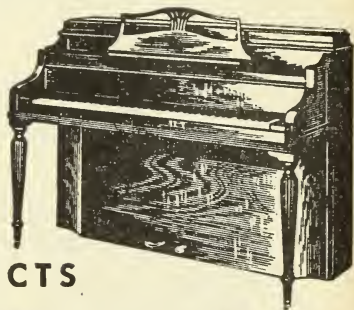


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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

TRIUMPHAL MARCH FROM "AÏDA" — VERDI (1813-1901).

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*Overture to "Orpheus in Hades" *Offenbach*
Little Train of the Caipira *Villa-Lobos*
*By the Beautiful Blue Danube, Waltzes *Strauss*

- *Largo, from "Xerxes" *Handel*

Solo Violin: FRITZ SIEGAL

- Piano Concerto No. 2, Op. 23 *Kabalevsky*

- I. Allegro moderato
II. Andante semplice
III. Allegro molto

Soloist: OZAN MARSH

- Selection from "Hans Christian Andersen" *Loesser*

I'm Hans Christian Andersen — Thumbelina — The Inch Worm —
Anywhere I Wander — Wonderful Copenhagen

- Night and Day *Porter-Bodge*

- *Up the Street, March *Morse*

Among Those Present: Brandeis University Alumni Association, Boston;
Christ Church Couples Club, Needham; Factory Mutual, Engineering
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SUNDAY EVENING, JUNE 5, at 8:30 o'clock

Thirty-sixth Program

- *Introduction to Act III, from "Lohengrin" Wagner
Overture to "Semiramide" Rossini
*Clair de Lune Debussy
*Emperor Waltzes Strauss

- *Fantasia on "Greensleeves" Vaughan Williams
Piano Concerto No. 2, Op. 23 Kabalevsky
I. Allegro moderato
II. Andante semplice
III. Allegro molto

Soloist: OZAN MARSH

- *Selection from "My Fair Lady" Loewe
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck
Mack the Knife, from "The Threepenny Opera" Weill
*Look Sharp — Be Sharp Merrick-Bennett

Among Those Present: Leonard Morse Hospital, Ladies Aid Association;
Prudential Recreational and Athletic Association; Temple Emmanuel,
Newton, Hebrew School Graduating Class; Wentworth Institute; Weymouth
Teachers' Association; F. A. Day Junior High School; Parents' Music Club,
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THE CHAMPAGNE OF BOTTLE BEER

BY THE BEAUTIFUL BLUE DANUBE — J. STRAUSS, JR.
NOT always correctly quoted, “By the Beautiful Blue Danube” is the exact title. It is the first line of the poem from which the composer first evolved the music as a waltz-song for male chorus and orchestra. In this form it was conducted in Boston by Strauss himself when, as guest conductor of his own music, he was a star attraction of Patrick Gilmore’s stupendous “World’s Peace Jubilee and International Musical Festival.”

This took place in the 50,000-seat Boston Coliseum, off Copley Square, from June 17 to July 4, 1872. In the waltz song, Strauss conducted a chorus of 20,000 and an orchestra of 2,000.

Plan of the composition: Introduction — Succession of *five* admirably compatible waltzes — Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss’s more than 400 waltzes — or, shall we say, waltz suites?

Brahms praised the clarity of the Waltz King’s orchestration. Just before Brahms surrendered to the weakness of his last illness, he summoned up strength to attend the opening performance of Strauss’s comic opera, “Die Göttin der Vernunft.”

Stop & Shop Gourmet Quiz for Early Comers

1. If you have basil in your kitchen, do you have:
*a. Mr. Rathbone b. a kettle drum
c. a spice d. dense black rock*
2. Which of the following is a processed cheese?
*a. Camembert b. American c. Brie
d. Roquefort*
3. What is Vichysoisse?
*a. battle of 1861 b. potato soup
c. beet soup d. French actor*
4. Where do you save cash on food . . . and get Top Value Stamps, too?
a. Stop & Shop b. Stop & Shop c. Stop & Shop

ANSWERS:

1) c. a spice 2) b. American 3) b. potato soup 4) You're right!

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MARCH, "UP THE STREET" — MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

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SECOND SERIES: Nov. 12, Jan. 21, Mar. 25

(Repeating the programs of First Series)

All seats are reserved. Tickets are sold **by series only**, at the total cost of \$3.00 (tax exempt) for either series of three concerts.

Parents intending to escort children should order tickets both for themselves and youngsters.

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- LM-2130 STRAUSS: EXCERPTS FROM DIE FLEDERMAUS AND
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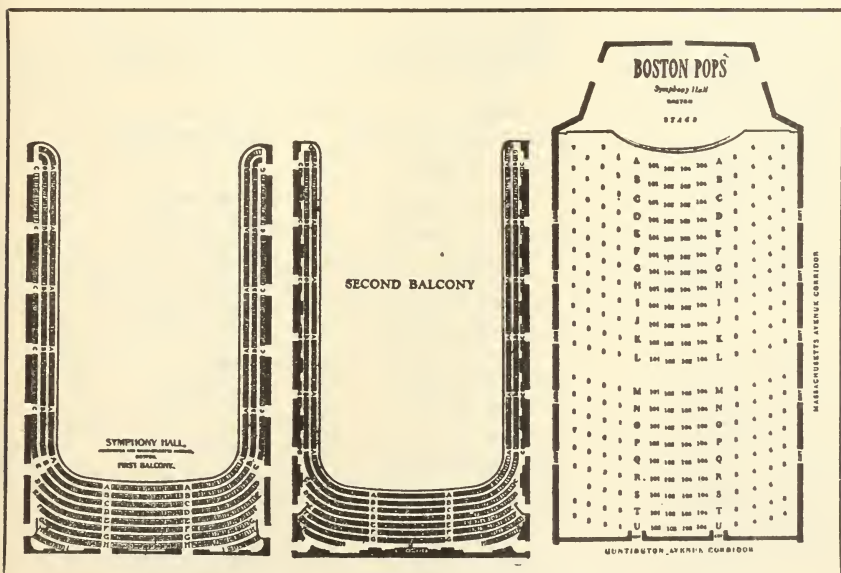
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PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

VIOLINS

Siegal, Fritz
Concertmaster

Carol, Norman
Assistant Concertmaster

Sasson, Michel
Dickson, Harry

Gregorian, Henry
Bernstein, Giora

Elkind, Samuel
Elias, Richard

Mishkind, Abraham
Frey, Willy

Levin, Albert
Alpert, Dorothy

Leutz, Theodore
Freeman, Florence

Manusevitch, Victor
Brunton, Robert

Dombrowski, Stanley
Tsicoulis, Anastasios

Franko, Lawrence
Bodge, Peter

Gallo, Joseph
Gibson, Jerre

Roche, Joseph
Shababian, Sergei

Hibbard, William
Mishkind, Elaine

VIOLAS

Green, Reuben
Bernard, Albert

Kroll, Barbara
Welcome, Harry

Kalam, Endel
Denesuk, Michael

Shisler, William
Fawcett, James

CELLOS

Kapuscinski, Richard
Parronchi, Bernard

Berger, Louis
Epperson, Gordon

Mark, Alexander
Davidoff, Judith

Atsumi, Takayori

BASSES

Dufresne, Gaston
Walton, Ortiz

Harnett, James
Gallagher, Francis

Pennington, Donald
Peabody, Melvin

Brohn, William

FLUTES

Hicks, John

Williamson, Dent
Whitcher, Alson

OBOES

Toubman, Raymond
Pierce, Rodney

ENGLISH HORN

Lukatsky, Joseph

CLARINETS

Munger, Leland
Themmen, Harold

BASS CLARINET

Stuart, Robert

BASSOONS

Fawcett, Herbert
de Guichard, Anne

CONTRA BASSOON

Schulze, Ralph

HORNS

Meek, Harold
Yancich, Charles

Greenfield, Richard
Pierce, Robert
Pandolfi, Roland

TRUMPETS

Chenette, Stephen
Paella, Natalo
Mogilnicki, Robert
Rhea, John

TROMBONES

Neiger, Millard
Gay, Paul
Tesson, William

TUBA

Di Nunzio, Dante

TIMPANI

Rabbio, Salvatore

PERCUSSION

Press, Arthur
Di Stefano, Victor
Goneconto, George
Baker, Herbert

HARP

Hall, Ariel

PIANO

Litwin, Leo

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Shisler, William

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CHARLES MUNCH, *Music Director*

At Tanglewood

SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust

(Chorus and Soloists)

Conductor: CHARLES MUNCH

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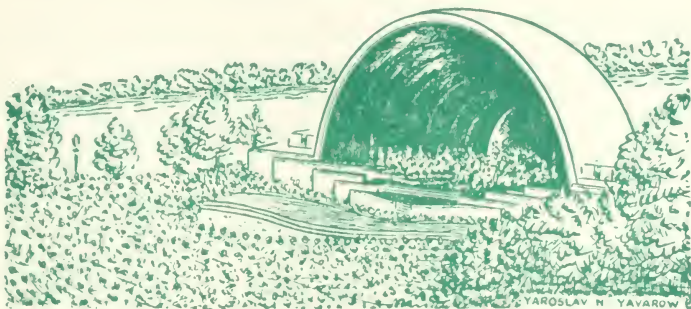
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CONCERTS BY THE CHARLES

The Esplanade Concerts will begin their Thirty-second Season on Sunday evening, July 3, in the Hatch Memorial Shell, under the direction of their founder and conductor, Arthur Fiedler.

An apt *Boston Globe* editorial on the Esplanade Concerts runs as follows:

"Bostonians who are not already aware of the delight such outdoor concerts afford will have an opportunity to learn. The veteran audience at these concerts will attend with traditional regularity, happy in one of the city's favorite attractions.

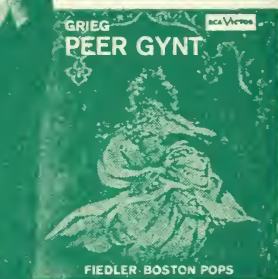
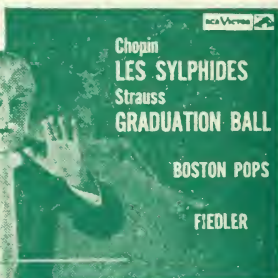
"It has been estimated that more than seven million have attended these concerts over the years, and the figure has been put as high as nine million. The miles that these people have traveled to hear the Boston Symphony members on the banks of the Charles River would be astronomical if it could be totaled. Few cities can boast such an attraction.

"But the concerts depend on public contributions and these come slowly. Many Boston businessmen realize that the concerts are an economic asset and give for that reason; other businessmen give simply because they like music.

"The bulk of the support is from the average listener."

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.



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— *Ralph Vaughan Williams*



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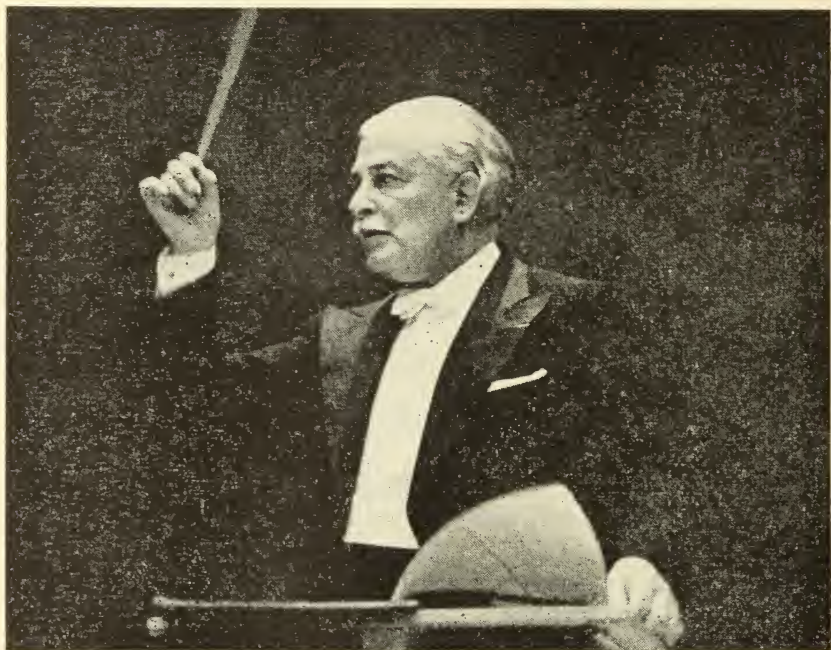
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Boris and Milton Photo

Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

SEVENTH WEEK

TUESDAY EVENING, JUNE 7, at 8:30 o'clock

Thirty-seventh Program

*Boston Commandery, March *Carter*

Overture to "Russlan and Ludmilla" *Glinka*

Porgy and Bess *Gershwin*
(A Symphonic Picture for Orchestra by Robert Russell Bennett)

Piano Concerto No. 2, in G minor, Op. 22 *Saint-Saëns*

- I. Andante sostenuto
- II. Allegro scherzando
- III. Presto

Soloist: EARL WILD

Bacchanale, from "Samson and Delilah" *Saint-Saëns*

Selection from "Guys and Dolls" *Loesser*

I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

*Estudiantina, Waltzes *Waldteufel*

*Look Sharp — Be Sharp *Merrick-Bennett*

Among Those Present: Knights Templar; The Firnabank Club

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Program Notes

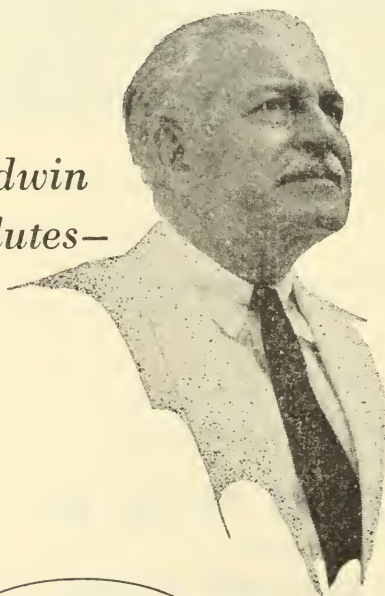
By LANING HUMPHREY

"RUSSLAN AND LUDMILLA" AND GLINKA

IN THIS opera, that incredible genius, Michael Glinka (1804-1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra. He also heard and studied music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff, and Stravinsky.

THE PLOT OF THE OPERA: Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

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WEDNESDAY EVENING, JUNE 8, at 8:30 o'clock

Thirty-eighth Program

*Triumphal March, from "Aïda" Verdi

Ave Maria Bach-Gounod

Solo Violin: FRITZ SIEGAL

Porgy and Bess Gershwin

(A Symphonic Picture for Orchestra by Robert Russell Bennett)

Piano Concerto No. 2, in G minor, Op. 22 Saint-Saëns

I. Andante sostenuto

II. Allegro scherzando

III. Presto

Soloist: EARL WILD

Bacchanale, from "Samson and Delilah" Saint-Saëns

Selection from "Guys and Dolls" Loesser

I've Never Been in Love Before — Luck Be a Lady — I'll Know —

A Woman in Love — Guys and Dolls — A Bushel and a Peck —

Sit Down, You're Rockin' the Boat

*Estudiantina, Waltzes Waldteufel

*76 Trombones, from "The Music Man" Willson

Among Those Present: Catholic Alumni Sodality; N.R.O.T.C. Unit,
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GUYS AND DOLLS — LOESSER (b. New York, 1910).

A collection of short stories by Damon Runyon, under the same title as above, supplied composer Frank Loesser with the basic material for the story of his musical. Runyon's characters may be associated with New York's underworld, but they are full of color. Their ways, if not exactly straight, exert a fascination similar to that generated by the rogues in "The Threepenny Opera." The attractive lyrics were written by the composer.

FRANK LOESSER

After producing a long list of popular song hits, including "Dolores" and "Two Sleepy People," Frank Loesser went on to distinguish himself in the demanding task of writing all the music, and the lyrics, also, of two great stage successes, "Guys and Dolls," and "The Most Happy Fella"; the film hit, "Hans Christian Andersen," starring Danny Kaye.

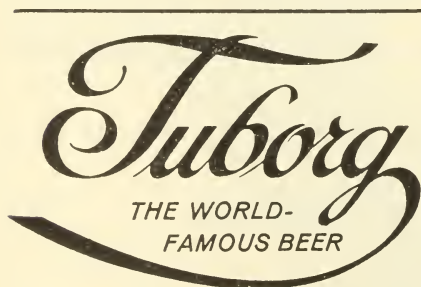
BOSTON COMMANDERY MARCH — CARTER (1841-1934).

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Thirty-ninth Program

ARTHUR FIEDLER Conducting

Prelude to "Carmen" Bizet

Overture to "Russlan and Ludmilla" Glinka

Porgy and Bess Gershwin
(A Symphonic Picture for Orchestra by Robert Russell Bennett)

Piano Concerto No. 2, in G minor, Op. 22 . . . Saint-Saëns

I. Andante sostenuto

II. Allegro scherzando

III. Presto

Soloist: EARL WILD

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ARTHUR FIEDLER Conducting —

* Bolero Ravel

Mack the Knife, from "The Threepenny Opera" . . . Weill

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ARMEN" — BIZET (1838-1875).

WHEN about to embark on composing "Carmen," Bizet journeyed no farther than the Library of the Paris Conservatory. There, his studies of Spanish music began, not with listening to its native players, but with writing on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky. Tchaikovsky played "Carmen" from cover to cover on his piano. Then he wrote to Mme. Von Meck and his brother Modest that in his opinion "Carmen" was "a masterpiece in the complete sense of the word; that is, a work destined to reflect in the highest degree the musical tastes and aspirations of an entire epoch."

As for its creator, "Bizet is," he went on, "an artist paying tribute to the spoiled tastes of his century, but one warmed by genuine, sincere emotions and inspirations."

Rather curiously, it was contemplation of writing an opera reflecting Bizet's methods in "Carmen" which resulted in Tchaikovsky's creation of "Eugene Onegin."

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*Overture to "Mignon" *Thomas*

Hayr Mer (The Lord's Prayer) *Traditional*

*1812, Ouverture Solennelle *Tchaikovsky*

*The Moldau, Symphonic Poem *Smetana*

ARTHUR FIEDLER Conducting

Piano Concerto No. 2, in G minor, Op. 22 *Saint-Saëns*

I. Andante sostenuto

II. Allegro scherzando

III. Presto

Soloist: EARL WILD

Selection from "The Sound of Music" *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

Mack the Knife, from "The Threepenny Opera" . . . *Weill*

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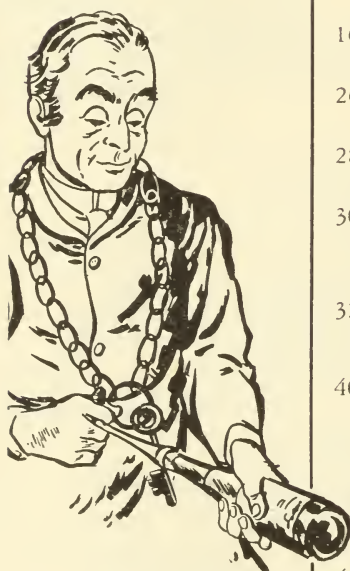
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28. *Pastene Chianti*
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46. *Pastene Anniversary Ruby Port*
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Dry — nutty — fine bouquet
50. *Pastene Port*
A ruby rich wine excellent after dinner
52. *Pastene Muscatel*
Pleasantly aromatic — rich bouquet
54. *Pastene Flame Tokay*
Medium sweet dessert wine

CONCERTO FOR PIANO, No. 2 — SAINT-SAËNS (1835–1921).

The five piano concertos of Saint-Saëns, of which this leads in popularity, served him well as a touring soloist.

Liszt wrote of the Second Concerto to the composer that “the form of it is new and happy,” and praised the manner in which the pianist was given a highly effective part without detriment to the composition as a whole.

This concerto well reflects the personality of Saint-Saëns. His playing and his composition aroused delight with their skill, their taste, their sentiment. But the depths of emotion were seldom plumbed.

It was once observed that “Saint-Saëns could always compose in the style of any composer — and sometimes that of Saint-Saëns.”

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62 *Cruse Sparkling Burgundy .	8.50	4.50
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46 Pastene Anniversary Ruby Port	2.50	
48 Pastene Pale Dry Sherry . . .	2.50	1.25
50 Pastene Port	2.50	1.25
52 Pastene Muscatel	2.50	1.25
54 Pastene Flame Tokay	2.50	1.25

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55 *Duff Gordon Amontillado (Dry)	4.50	.75
57 *Duff Gordon Generoso (Sweet)	4.00	.70
59 *Cossart Gordon Southside Madeira	4.00	.70
61 *Cockburn Ruddy Port	3.50	.70
69 Pikina	4.50	
73 Pikina (8.11 oz.)	1.75	

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BEER AND ALE LISTED ON PAGE 17

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Spanish Peanuts—11 oz.49
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Wine List on Page 13

Beer and Ale on Page 17

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SAMSON AND DELILAH — SAINT-SAËNS (1835-1921).

INTEENDED as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act I shows Samson as leader of the God-fearing Israelites, who leads a revolt against the Philistines, who worship the idol, Dagon.

In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Samson is brought into the temple. The High Priest taunts him, and declares that if Jehovah will restore his sight, the Philistines will worship Him. Then Samson is bidden to make an offering to Dagon. Praying to Jehovah instead, he stands between two pillars, rends them asunder, and brings down the temple upon the shrieking assemblage.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

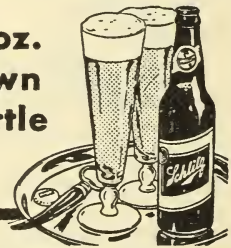
The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

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Brecht's libretto in turn was replaced by one in up-to-date American style verse by Marc Blitzstein. This version was introduced at the Brandeis University Festival in 1952.

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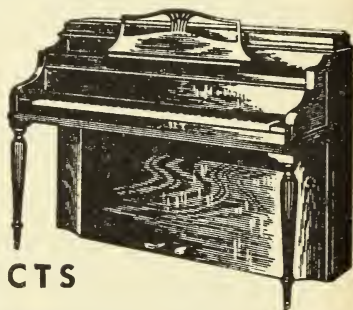


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Andante and Allegro from
Viola Concerto in G major Telemann
Soloist: MICHEL LALÉOUSE

Piano Concerto No. 2, in G minor, Op. 22 Saint-Saëns
I. Andante sostenuto
II. Allegro scherzando
III. Presto

Soloist: EARL WILD

Selection from "Guys and Dolls" Loesser
I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

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Two to six week enrollments are accepted in this newly revised and expanded Department; members of the Department participate in listeners'-rehearsals, in the Festival Concerts and in the Festival Chorus with the Boston Symphony Orchestra.

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SUNDAY EVENING, JUNE 12, at 8:30 o'clock

Forty-second Program

HARRY ELLIS DICKSON Conducting

- *Introduction to Act III, from "Lohengrin" Wagner
Overture to "Semiramide" Rossini
*Clair de Lune Debussy
*Accelerations, Waltzes Strauss

Piano Concerto No. 2, in G minor, Op. 22 Saint-Saëns

- I. Andante sostenuto
II. Allegro scherzando
III. Presto

Soloist: EARL WILD

THE TEN TONES, OF THE JUNIOR LEAGUE OF BOSTON —

SALLY ANN HORNER, Director

- Ascot Gavotte Loewe
Now Is the Month of Maying Morley
Floatin' Down Klickman
Dancing on the Ceiling Rodgers
Liza Folk Tune

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

*"Moonglow" and Theme from "Picnic" arr. Hayman

*Look Sharp — Be Sharp Merrick-Bennett

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Junior League of Boston; Dewey-Almy Chemical Company

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THE CHAMPAGNE OF BOTTLE BEER

EMIL WALDTEUFEL

In effect, Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. He studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. He was pianist to Empress Eugenie, wife of Napoleon III.

THE VIOLIN SOLOIST

Fritz Siegal, now with the Boston Pops as Concertmaster, serves in similar capacity with three Chicago orchestras — those of the NBC Studios, the Grant Park Concerts, and the Lyric Opera.

GEORGES BIZET (1838-1875).

Winner of the *Prix de Rome*, composer of operas and symphonic works, exceptional pianist and fertile innovator in the field of colorful orchestration, Bizet in his mere thirty-seven years of life, became one of the most distinctive of French composers.

His masterpiece *Carmen* (1875) is performed wherever opera is heard, and several others of his works for the theatre still hold the boards — notably *Les Pêcheurs de Perles* and *La Jolie Fille de Perth*, the latter of which is based on the tale of Sir Walter Scott.

Stop & Shop Gourmet Quiz for Early Comers

1. What is a Northern Spy?
a. Benedict Arnold b. a sneaky Eskimo c. frozen apple d. a variety of apple
2. A California Mission is a
a. resort b. journey c. orange d. date
3. Where are English walnuts grown?
a. England b. America c. India d. South America
4. What makes Stop & Shop Louisiana Ring Cake different?
a. a southern accent b. its square shape c. chopped liver filling d. fresh orange bits throughout

ANSWERS:

- 1) d. a variety of apple 2) d. date 3) b. America 4) d. fresh orange bits throughout*

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More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

An important contributor to the immediate and continuing popularity of this arrangement was the celebrated coloratura, Adelina Patti. In retirement in the Welsh castle of her second husband, Ernest Nicolini, she often sang it, in a still lovely voice, to groups of distinguished guests assembled in her private theater. She knew it under the title of "Meditation."

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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FIRST SERIES: Nov. 5, Jan. 14, Mar. 18

SECOND SERIES: Nov. 12, Jan. 21, Mar. 25

(Repeating the programs of First Series)

All seats are reserved. Tickets are sold **by series only**, at the total cost of \$3.00 (tax exempt) for either series of three concerts.

Parents intending to escort children should order tickets both for themselves and youngsters.

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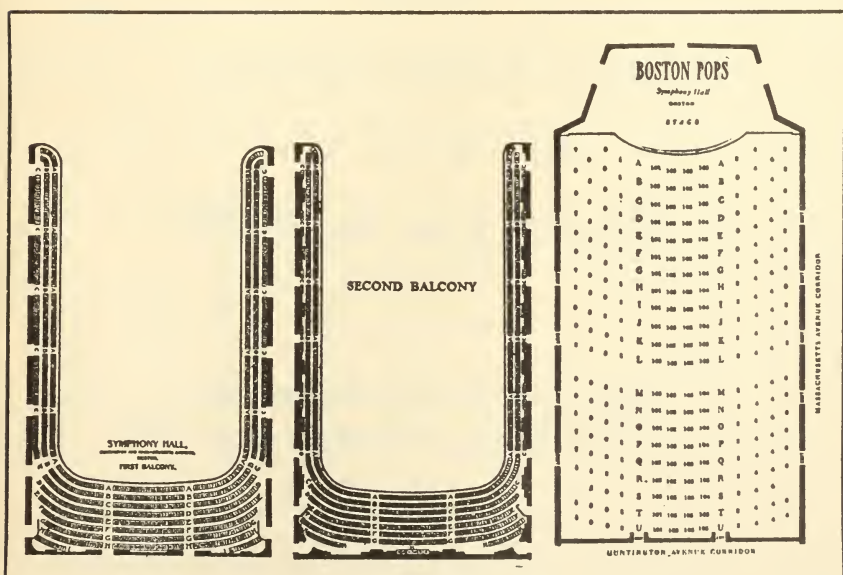


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CHARLES MUNCH, *Music Director*

At Tanglewood

SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne

and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a

Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust

(Chorus and Soloists)

Conductor: CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall, CO 6-1492

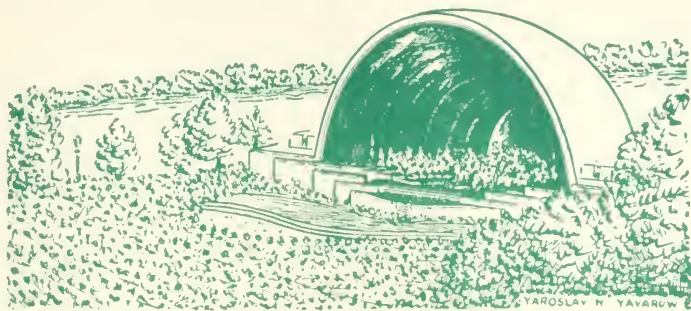
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Henry B. Cabot



CONCERTS BY THE CHARLES

The Esplanade Concerts will begin their Thirty-second Season on Sunday evening, July 3, in the Hatch Memorial Shell, under the direction of their founder and conductor, Arthur Fiedler.

An apt *Boston Globe* editorial on the Esplanade Concerts runs as follows:

"Bostonians who are not already aware of the delight such outdoor concerts afford will have an opportunity to learn. The veteran audience at these concerts will attend with traditional regularity, happy in one of the city's favorite attractions.

"It has been estimated that more than seven million have attended these concerts over the years, and the figure has been put as high as nine million. The miles that these people have traveled to hear the Boston Symphony members on the banks of the Charles River would be astronomical if it could be totaled. Few cities can boast such an attraction.

"But the concerts depend on public contributions and these come slowly. Many Boston businessmen realize that the concerts are an economic asset and give for that reason; other businessmen give simply because they like music.

"The bulk of the support is from the average listener."

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.

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— Ralph Vaughan Williams



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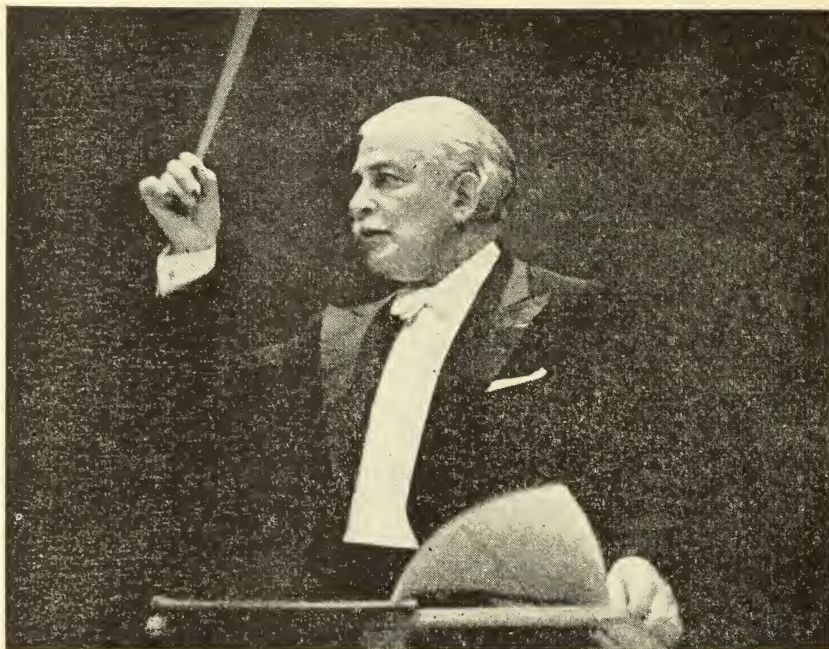
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Boris and Milton Photo

Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

EIGHTH WEEK

HARVARD CLASS OF 1935 NIGHT
MONDAY EVENING, JUNE 13, at 9:00 o'clock

Forty-third Program

*Up the Street, March Morse
Academic Festival Overture Brahms
Symphonic Variations for Piano and Orchestra Franck
Soloist: HAROLD CONE '35

*Bolero Ravel

Flotsam and Jetsam Holden '35
Conducted by the Composer

Selection from "The Sound of Music" Rodgers
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Night and Day Porter-Bodge

TO HARVARD IN SIXTY, Reunion Song for the Class of 1935
To the Tune of I'm in Love with a Wonderful Guy,
from "South Pacific," with apologies to Richard Rodgers.

Words by: EDWARD EAGER, FRANCIS D. MOORE, G. FREDERICK STORK

Harvard Fantasy Anderson '29

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Program Notes

By LANING HUMPHREY

MARCH, "UP THE STREET" — MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

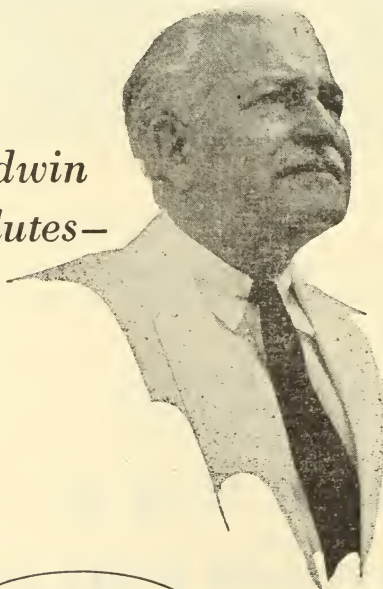
ACADEMIC FESTIVAL OVERTURE — BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song, and Gaudeamus Igitur.*

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs — after opening in a suitably decorous manner.

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TUESDAY EVENING, JUNE 14, at 8:30 o'clock

Forty-fourth Program

Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner

Toccata Frescobaldi-Kindler

Concert-Polka for Two Violins Lumbye
(1810-1874)

Soloists: FRITZ SIEGAL, NORMAN CAROL

*Dynamiden (Secret Attractions), Waltzes . . . Josef Strauss

Symphonic Variations for Piano and Orchestra . . . Franck
Soloist: HAROLD CONE

*Bolero Ravel

Selection from "Greenwillow" Loesser
Clang Dang the Bell — The Music of Home — Greenwillow
Christmas — Never Will I Marry — Summertime Love

*Kid Stuff arr. Hayman

Wedding Dance Press

Among Those Present: Harvard Class of 1925, 35th Reunion; Milton
Public Schools Teachers' Association; Newton-Wellesley Hospital School
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One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discourser of melody.

CÉSAR FRANCK.

Born in Belgium in 1822, César Franck was touring his country as a concert pianist at the age of eleven. At fifteen he entered the Paris Conservatory, and took up the study of counterpoint, piano and organ. For several years after leaving the Conservatory, he entered on the career of composer in his native country. Returning to France, where he spent the rest of his sixty-eight years, he won renown as the greatest organist since Bach, became teacher of organ at the Paris Conservatory, and established his reputation as one of the foremost and most influential of French composers.

SAVE TIME

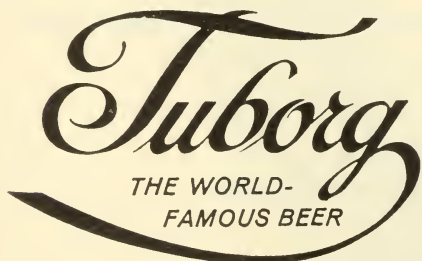
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ISRAEL HISTADRUT NIGHT
WEDNESDAY EVENING, JUNE 15, at 8:30 o'clock

Forty-fifth Program

- Coronation March, from "The Prophet" Meyerbeer
*The Moldau, Symphonic Poem Smetana
Kol Nidrei, Op. 47 Bruch
Soloist: RICHARD KAPUSCINSKI
Bacchanale, from "Samson and Delilah" Saint-Saëns

HATIKVOH
THE STAR-SPANGLED BANNER

ARIAS WITH ORCHESTRA —

- Ella giammai m'amò! from "Don Carlos" Verdi
La Calunnia, from "The Barber of Seville" . . . Rossini
Soloist: LAWRENCE DAVIDSON
Symphonic Variations for Piano and Orchestra . . . Franck
Soloist: HAROLD CONE

SONGS WITH PIANO —

- Ben Charvuot Yerushaloyem Nardi
Fun Wahren Kunt a Yid Traditional
Din Toire Mit Gott Low
Soliloquy, from "Carousel" Rodgers

Accompanist: EUGENE KUSNIAK
Soloist: LAWRENCE DAVIDSON

- Selection from "The Sound of Music" Rodgers
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

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ENTRANCE OF THE GUESTS ("TANNHÄUSER") –
RICHARD WAGNER (1813–1883).

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing processions ever composed.

THE PLOT: The thirteenth century knightly poet-musician or Minnesinger, Tannhäuser, beloved of the pure-hearted Elizabeth, has been ensnared by Venus herself. After a year of enchantment, the knight experiences a surfeit of the spell, and returns to the Wartburg Castle, where he has previously been attached to the court of the Landgrave of Thuringia, uncle of Elizabeth.

Wolfram sings restrainedly to indicate his devotion to Elizabeth. Tannhäuser bursts out with such a passionate rhapsody on love that he scandalizes his listeners – knights and ladies alike – and one of the Minnesingers unsheathes his sword to punish him for insulting the good name of womankind. The ladies in consternation leave the hall – except for Elizabeth. Lords and minstrel-knights advance toward Tannhäuser with drawn swords. But Elizabeth rushes between them and pleads that Tannhäuser be given a chance to redeem himself. The offender kneels and prays Heaven for forgiveness. He is commanded by the Landgrave to join a pilgrimage which is about to leave for Rome.

During his absence, Elizabeth prays for his redemption. Tannhäuser returns from Rome without the Pope's absolution. Disconsolate, he is about to return to Venus, when he encounters Elizabeth's funeral procession. Contritely he kneels at her bier, prays, and dies. A procession of pilgrims comes by, bearing a pilgrim staff upon which green leaves have suddenly appeared. By this miracle it is understood that Tannhäuser has received Heavenly forgiveness.

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THURSDAY EVENING, JUNE 16, at 8:30 o'clock

Forty-sixth Program

HARRY ELLIS DICKSON Conducting

Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner
Academic Festival Overture Brahms
Concert-Polka for Two Violins Lumbye
(1810-1874)

Soloists: FRITZ SIEGAL, NORMAN CAROL

*Dynamiden (Secret Attractions), Waltzes . . . Josef Strauss

Symphonic Variations for Piano and Orchestra . . . Franck
Soloist: HAROLD CONE

*Bolero Ravel

Selection from "Greenwillow" Loesser
Clang Dang the Bell — The Music of Home — Greenwillow
Christmas — Never Will I Marry — Summertime Love

*Kid Stuff arr. Hayman

Mack the Knife, from "The Threepenny Opera" . . . Weill

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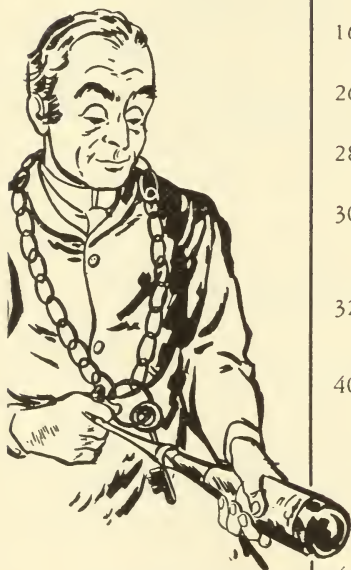
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HANS CHRISTIAN LUMBYE (1810-1874)

ONE hundred and fifty years ago, Hans Christian Lumbye was born in Copenhagen. His career developed various similarities with that of Vienna's Johann Strauss. As a matter of fact, he was Strauss's senior by fifteen years, and formed an orchestra five years before the Viennese. Both men won renown in the dual capacity of conductor and composer.

Each was an excellent violinist, and conducted by sometimes playing, and then using the bow as a baton.

Like Strauss, Lumbye wrote many waltzes, and also, like him, galops, polkas, and some marches. His dance music reached a total of 400 pieces in his life of sixty-four years. (Strauss, who lived twenty-five years longer than Lumbye, composed dance music bearing 498 opus numbers.)

Lumbye and his orchestra were a famous attraction of Copenhagen's Tivoli Gardens amusement park, where there stands an elaborate statue in tribute to him.

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BEER AND ALE LISTED ON PAGE 17

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Wine List on Page 13

Beer and Ale on Page 17

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GIROLAMO FRESCOBALDI (1583-1643).

Born a century before Sebastian Bach (plus two years), Frescobaldi not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

DYNAMIDEN WALTZES — JOSEF STRAUSS.

A free translation of the title and its subtitle would be: "Dynamos — A Mysterious, Powerful Attraction." Composed for a ball attended by a group of industrialists.

Such illustrative titles and music are an intriguing habit of the Strausses. Other examples are: *Motor Quadrille*; *Electro-Magnetic Polka*; *Telegraphic Despatch Waltz*.

Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by ill health during his life of forty-three years. Nevertheless, he composed 283 opus numbers, wrote poetry, painted, and patented some inventions. In addition, he was often invited by his brother, Johann, Jr. to substitute for him as conductor, and took him with him on tours to Germany and Russia.

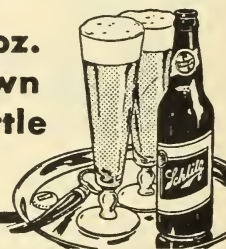
Josef's "Dynamiden Waltzes," op. 173, supplied Richard Strauss (a German, and no relation to the Viennese Strausses) with a theme for his opera, "Der Rosenkavalier."

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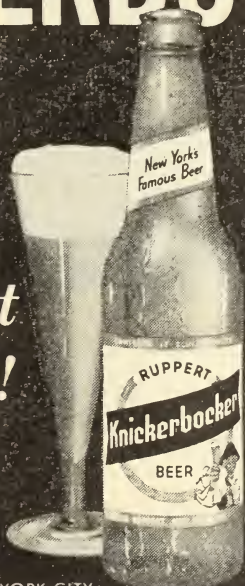
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BACK in 1728, the story of this riotous opera had its birth in London, and was named “The Beggar’s Opera.” John Gay won fame as father of the libretto. Exactly two hundred years later, Gay’s text was rewritten by Bertholdt Brecht, one of Germany’s foremost authors, and with new music by his compatriot, Kurt Weill, was sung in Berlin as “The Threepenny Opera.” The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.

Brecht’s libretto in turn was replaced by one in up-to-date American style verse by Marc Blitzstein. This version was introduced at the Brandeis University Festival in 1952.

“The Beggar’s Opera” originated as a satirical revolt against the pretentiousness of Italian opera in London, with heroes and heroines drawn from history and mythology, and behaving in an artificial manner, far removed from the realities of life.

John Gay chose a rascal as his hero — Macheath, a highwayman.

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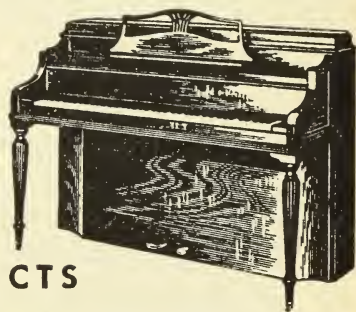


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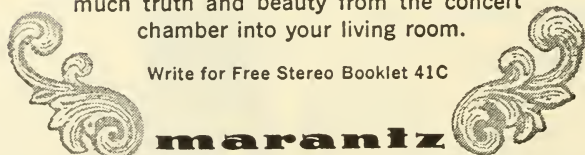
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Coronation March, from "The Prophet" Meyerbeer
Academic Festival Overture Brahms
Concert-Polka for Two Violins Lumbye
(1810-1874)

Soloists: FRITZ SIEGAL, NORMAN CAROL

*Dynamiden (Secret Attractions), Waltzes . . . Josef Strauss

Toccata Frescobaldi-Kindler
Symphonic Variations for Piano and Orchestra . . . Franck
Soloist: HAROLD CONE

*Marche Slave Tchaikovsky

Selection from "The Sound of Music" Rodgers

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

*Kid Stuff arr. Hayman

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SATURDAY EVENING, JUNE 18, at 8:30 o'clock

Forty-eighth Program

Coronation March, from "The Prophet" Meyerbeer

Toccata Frescobaldi-Kindler

Kol Nidrei, Op. 47 Bruch

Soloist: RICHARD KAPUSCINSKI

*Dynamiden (Secret Attractions), Waltzes . . . Josef Strauss

Academic Festival Overture Brahms

Symphonic Variations for Piano and Orchestra . . . Franck

Soloist: HAROLD CONE

Selection from "Greenwillow" Loesser

Clang Dang the Bell — The Music of Home — Greenwillow

Christmas — Never Will I Marry — Summertime Love

*Kid Stuff arr. Hayman

Wedding Dance Press

Among Those Present: Beth Israel Hospital, Junior Auxiliary;
Workmen's Circle

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SOLOISTS OF THE WEEK

Fritz Siegal, now with the Boston Pops as Concertmaster, serves in similar capacity with three Chicago orchestras — those of the NBC Studios, the Grant Park Concerts, and the Lyric Opera.

Norman Carol, assistant concertmaster at these concerts, is a former member of the Boston Symphony Orchestra's violin section, and subsequently has been a recitalist.

Harold Cone, a graduate of Harvard, studied piano with Harold Bauer and Clarence Adler. He has soloed with the London Philharmonia and the Madrid Philharmonic.

Richard Kapuscinski, principal 'cellist at these concerts, has been a Boston Symphony member since 1955, and was previously principal in the Philadelphia Opera Company and the Baltimore Symphony, and assistant principal in the Cleveland Orchestra.

FRANK LOESSER

After producing a long list of popular song hits, including "Dolores" and "Two Sleepy People," Frank Loesser went on to distinguish himself in the demanding task of writing all the music, and the lyrics, also, of two great stage successes, "Guys and Dolls," and "The Most Happy Fella"; the film hit, "Hans Christian Andersen," starring Danny Kaye.

Stop & Shop Gourmet Quiz for Early Comers

1. What is club steak?
a. the name of a night club b. club membership dues c. a society for gourmets d. a cut of beef
2. What are giblets?
a. martinis with onions b. the edible insides of a fowl c. small pointed tools d. brown gravies
3. Where were Corn Muffin Toasties first discovered?
a. in a cornfield b. in a toaster c. in the Stop & Shop experimental kitchen d. in an overheated breadbox

ANSWERS:

- 1) *d. a cut of beef* 2) *b. the edible insides of a fowl* 3) *c. in the Stop & Shop experimental kitchen*

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HARRY ELLIS DICKSON Conducting

*Pomp and Circumstance, March Elgar

Academic Festival Overture Brahms

Ave Maria Bach-Gounod

Solo Violin: FRITZ SIEGAL

Suite from "Carmen" Bizet

Prelude — Aragonaise — Intermezzo — Dragoons — Toreadors

*Fantasia on "Greensleeves" Vaughan Williams

Symphonic Variations for Piano and Orchestra . . . Franck

Soloist: HAROLD CONE

*Marche Slave Tchaikovsky

Selection from "West Side Story" Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —
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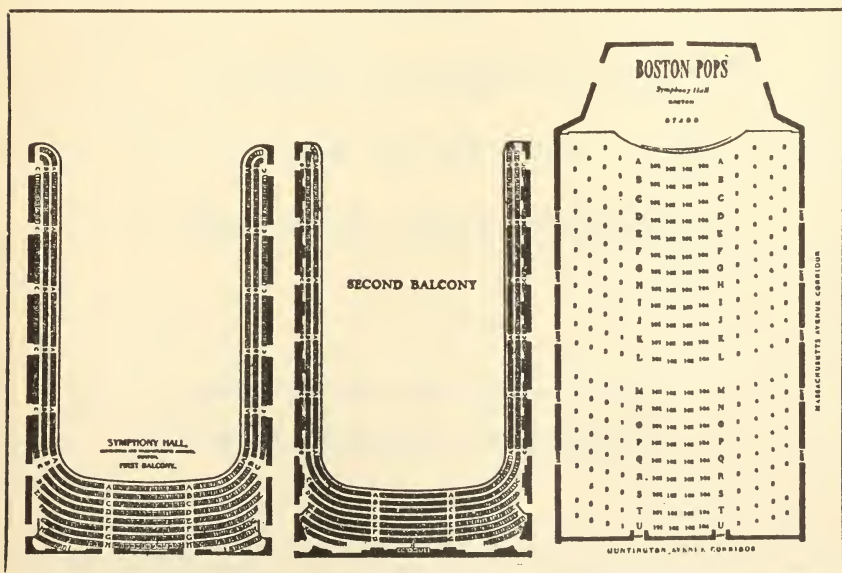


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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

• •

Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust

(Chorus and Soloists)

Conductor: CHARLES MUNCH

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The Esplanade Concerts will begin their Thirty-second Season on Sunday evening, July 3, in the Hatch Memorial Shell, under the direction of their founder and conductor, Arthur Fiedler.

An apt *Boston Globe* editorial on the Esplanade Concerts runs as follows:

"Bostonians who are not already aware of the delight such outdoor concerts afford will have an opportunity to learn. The veteran audience at these concerts will attend with traditional regularity, happy in one of the city's favorite attractions.

"It has been estimated that more than seven million have attended these concerts over the years, and the figure has been put as high as nine million. The miles that these people have traveled to hear the Boston Symphony members on the banks of the Charles River would be astronomical if it could be totaled. Few cities can boast such an attraction.

"But the concerts depend on public contributions and these come slowly. Many Boston businessmen realize that the concerts are an economic asset and give for that reason; other businessmen give simply because they like music.

"The bulk of the support is from the average listener."

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— Ralph Vaughan Williams



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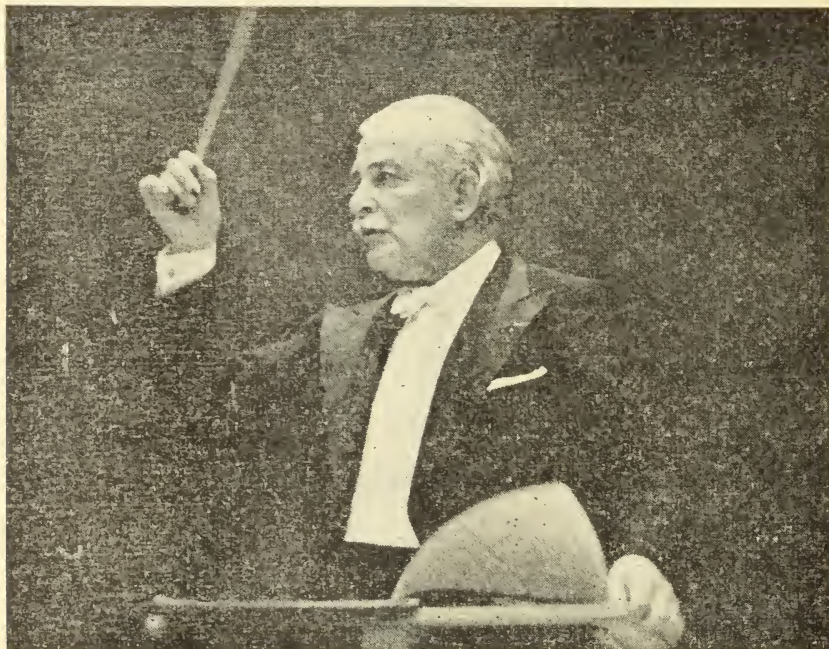
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Boris and Milton Photo

Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

NINTH WEEK

TUESDAY EVENING, JUNE 21, at 8:30 o'clock

Fiftieth Program

- *Triumphal March from "Aïda" Verdi
Overture to "Morning, Noon and Night in Vienna" Suppé
*Rose Mousse Bosc
Suite from "Carmen" Bizet
Prelude — Aragonaise — Intermezzo — Dragoons — Toreadors

Rhapsody on a Theme of Paganini,
for Piano and Orchestra Rachmaninoff
Soloist: RALPH VOTAPEK

- *Bolero Ravel

Selection from "Where's Charley" Loesser
Lovelier Than Ever — Once in Love with Amy — My Darling,
My Darling — The New Ashmolean Marching Society and
Student's Conservatory Band

- *Mack the Knife, from "The Threepenny Opera" Weill
*Selection from "My Fair Lady" Loewe
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

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Program Notes

By LANING HUMPHREY

SAMSON AND DELILAH — SAINT-SAËNS (1835-1921).

INTENDED as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

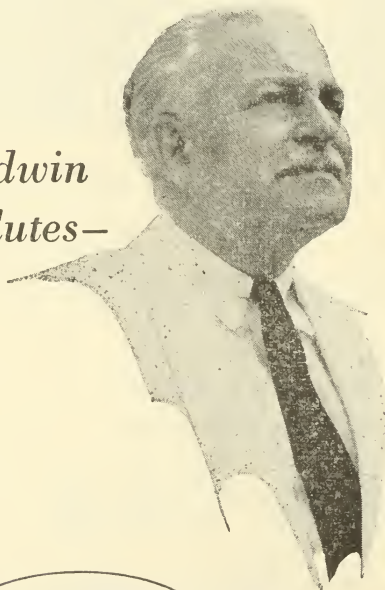
Act I shows Samson as leader of the God-fearing Israelites, who leads a revolt against the Philistines, who worship the idol, Dagon.

In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Samson is brought into the temple. The High Priest taunts him, and declares that if Jehovah will restore his sight, the Philistines will worship Him. Then Samson is bidden to make an offering to Dagon. Praying to Jehovah instead, he stands between two pillars, rends them asunder, and brings down the temple upon the shrieking assemblage.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the

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WEDNESDAY EVENING, JUNE 22, at 8:30 o'clock

Fifty-first Program

HARRY ELLIS DICKSON Conducting

Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner

Overture to "Semiramide" Rossini

*Rose Mousse Bosc

Bacchanale, from "Samson and Delilah" Saint-Saëns

Toccata Frescobaldi-Kindler

Rhapsody on a Theme of Paganini,
for Piano and Orchestra Rachmaninoff

Soloist: RALPH VOTAPEK

Selection from "Where's Charley" Loesser

Lovelier Than Ever — Once in Love with Amy — My Darling,
My Darling — The New Ashmolean Marching Society and
Student's Conservatory Band

*Love Is a Many-Splendored Thing Fain

*Look Sharp — Be Sharp Merrick-Bennett

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Polaroid Corporation

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High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

NICCOLÒ PAGANINI (1782-1840).

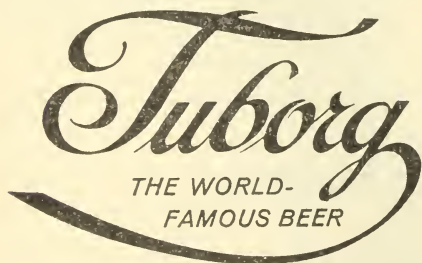
More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek — and attain — equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.

FRANK LOESSER

After producing a long list of popular song hits, including "Dolores" and "Two Sleepy People," Frank Loesser went on to distinguish himself in the demanding task of writing all the music, and the lyrics, also, of two great stage successes, "Guys and Dolls," and "The Most Happy Fella"; the film hit, "Hans Christian Andersen," starring Danny Kaye.



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THURSDAY EVENING, JUNE 23, at 8:30 o'clock

Fifty-second Program

HARRY ELLIS DICKSON Conducting

- Coronation March, from "The Prophet" Meyerbeer
*Overture to "Orpheus in Hades" Offenbach
Kol Nidrei, Op. 47 Bruch
Soloist: RICHARD KAPUSCINSKI
Suite from "Carmen" Bizet
Prelude — Aragonaise — Dragons — Toreadors

- Rhapsody on a Theme of Paganini,
for Piano and Orchestra Rachmaninoff
Soloist: RALPH VOTAPEK

- TEMPLE OHABEI SHALOM BROTHERHOOD GLEE CLUB —
Havah Nagilah (Come Let Us Rejoice) Folk Song
Summertime, from "Porgy and Bess" Gershwin
Soloist: MELVIN WITT

- I Got Plenty o' Nuttin' Gershwin
In the Still of the Night Porter
Who Kern
The Touch of Your Hand Kern
El Yivneh Hagalil (The Song of the Galilee) Chajes

PHYLLIS ISAACSON, Accompanist
LOUIS SIAGEL, Conductor

- Selection from "The Sound of Music" Rodgers
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain
*Jalousie, Gypsy Tango Gade
Wedding Dance Press

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BACK in 1728, the story of this riotous opera had its birth in London, and was named "The Beggar's Opera." John Gay won fame as father of the libretto. Exactly two hundred years later, Gay's text was rewritten by Bertholdt Brecht, one of Germany's foremost authors, and with new music by his compatriot, Kurt Weill, was sung in Berlin as "The Threepenny Opera." The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.

Brecht's libretto in turn was replaced by one in up-to-date American style verse by Marc Blitzstein. This version was introduced at the Brandeis University Festival in 1952.

"The Beggar's Opera" originated as a satirical revolt against the pretentiousness of Italian opera in London, with heroes and heroines drawn from history and mythology, and behaving in an artificial manner, far removed from the realities of life.

John Gay chose a rascal as his hero — Macheath, a highwayman. Handsome, he attracts the love of two girls. One is Polly Peachum, daughter of an inn-keeper who receives stolen goods. Her rival is Lucy Lockit, whose father is a warden at Newgate Prison. Macheath marries Polly, and lands in jail on complaint of her mother. Lucy connives at the escape of Macheath, but he is brought back to jail and sentenced to be hanged. However, he manages to get out of that fate, and is reunited with Polly.

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FRIDAY EVENING, JUNE 24, at 8:30 o'clock

Fifty-third Program

*Rakóczy March *Berlioz*

*Overture to "Oberon" *Weber*

*Minuet *Bolzoni*

*Ballet Music, from "Faust" *Gounod*
Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné

Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*
Soloist: RALPH VOTAPEK

España, Rhapsody *Chabrier*

Selection from "The Most Happy Fella" *Loesser*
I'm the Most Happy Fella — My Heart Is So Full of You —
Rosabella — Abbondanza — Standing on the Corner — Big D

Selection from "Hans Christian Andersen" *Loesser*
I'm Hans Christian Andersen — Thumbelina — The Inch Worm —
Anywhere I Wander — Wonderful Copenhagen

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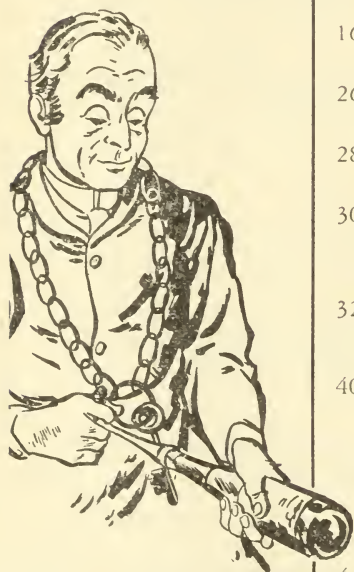
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10. ***Pastene Riesling***
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red
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42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
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Exceptionally delicious — with fruit-like mellowness
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Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

MY FAIR LADY — FREDERICK LOEWE.

FIRST shown in London in the spring of 1958, after two years in New York, it scored as much of a hit with English theatergoers as it had with our own. There were ten curtain calls at the end.

Now an American production is a huge success in Russia.

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but loses his heart.

GIROLAMO FRESCOBALDI (1583-1643).

Born a century before Sebastian Bach (plus two years), Frescobaldi not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."



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68	*Cruse Rosé 1955	3.50	1.75
33	*Tavel Chateau d'Aqueria 1957	3.25	2.00
35	S. S. Pierce Grenache Rosé .	2.50	

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26	Pastene Burgundy	2.50	1.50
37	*De Luze Club Claret	3.00	1.75
28	Pastene Chianti	2.50	
39	*Beaune Burgundy, Latour .	4.50	2.50
30	Pastene Red Pinot	2.50	1.50
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61	*Cockburn Ruddy Port . . .	3.50	.70
69	Pikina	4.50	
73	Pikina (8.11 oz.)	1.75	

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		<i>Glass</i>	<i>Pitcher</i>
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BEER AND ALE LISTED ON PAGE 17

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Wine List on Page 13

Beer and Ale on Page 17

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CORONATION MARCH FROM "THE PROPHET" —
MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

Meyerbeer was at his best in scenes of pageantry in his operas, and here is a case in point. In this march we catch a glimpse of the musical ancestry of later operatic pageants — such as the Triumphal March in Verdi's "Aïda."

WATER MUSIC — HANDEL (1685-1759).

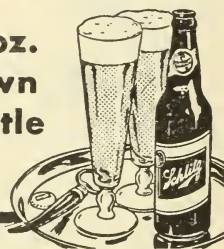
"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

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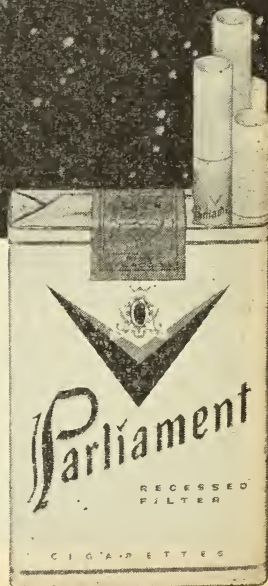


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THE MOST HAPPY FELLA — LOESSER (b. New York, 1910).

A noted drama by Sidney Howard, "They Knew What They Wanted," supplied the plot. Not only the music, but the lyrics and the book, are all the work of Frank Loesser — a rare triple accomplishment.

The story is of Tony, a volatile, good-hearted Italian of middle age, who raises wine grapes in California. He courts a young waitress by mail, which includes a picture of his handsome young foreman. The girl is disappointed at meeting Tony face to face, but marries him. She has an affair with the younger man, but finally falls truly in love with Tony.

In reviewing the production, Brooks Atkinson of the *New York Times* commented:

"Frank Loesser has composed a fine music drama . . . Mr. Loesser has come about as close to opera as the rules of Broadway permit. He has told everything of vital importance in terms of dramatic music."

RUMANIAN RHAPSODY No. 1 — ENESCO (1881-1955).

Several folk melodies are the basis of the work, which is a free improvisation upon them.

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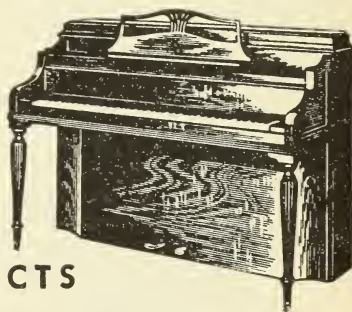


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RHAPSODY, "ESPAÑA" — CHABRIER (1841-1894).

According to Gilbert Chase, in *The Music of Spain*, "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

Chabrier, unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. He listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. Tirelessly he devoted himself to noting down melodies and intricate rhythmic patterns.



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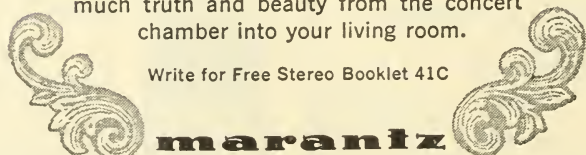
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Concert-Polka for Two Violins *Lumbye*
Soloists: ALFRED KRIPS, GEORGE ZAZOFSKY
Roumanian Rhapsody No. 1 *Enesco*

- Suite from "The Water Music" *Handel-Harty*
Allegro — Air — Allegro deciso
Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*
Soloist: RALPH VOTAPEK

- Selection from "Where's Charley" *Loesser*
Lovelier Than Ever — Once in Love with Amy — My Darling,
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RAKÓCZY MARCH — HECTOR BERLIOZ (1803–1869).

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt of 1703.

A 'Cellist Named Offenbach

WITH a musical urge given expression by playing the 'cello, Jacques, Cantor Levy's son, sought his fortune in Paris at the age of 13, under the name of Offenbach (his father's birthplace). After class study for a year at the Conservatory, he joined the orchestra of the Opera Comique, made concert appearances, composed pieces for his instrument and piano, and also duets for 'cello. At 30 he had become conductor of the Théâtre Français, and in the next few years attempted with small success or none to make his mark as a composer of operetta. He won a bold gamble when, in 1855, he opened an abandoned theatre under his own management and the new name of the "Bouffes Parisiens" where he put on his own operettas for 11 years. There and on other stages, he brought out more than a hundred works, marked by deftness of orchestration, but above all, an inexhaustible gift of melody.

Stop & Shop Gourmet Quiz for Early Comers

1. What is chili?
a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:

1) *b. a spice* 2) *a. butternuts* 3) *b. sugar made from beet juice* 4) *b. crunchy pecans*

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ALFRED KRIPS.

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

AN AMERICAN IN PARIS — GERSHWIN.

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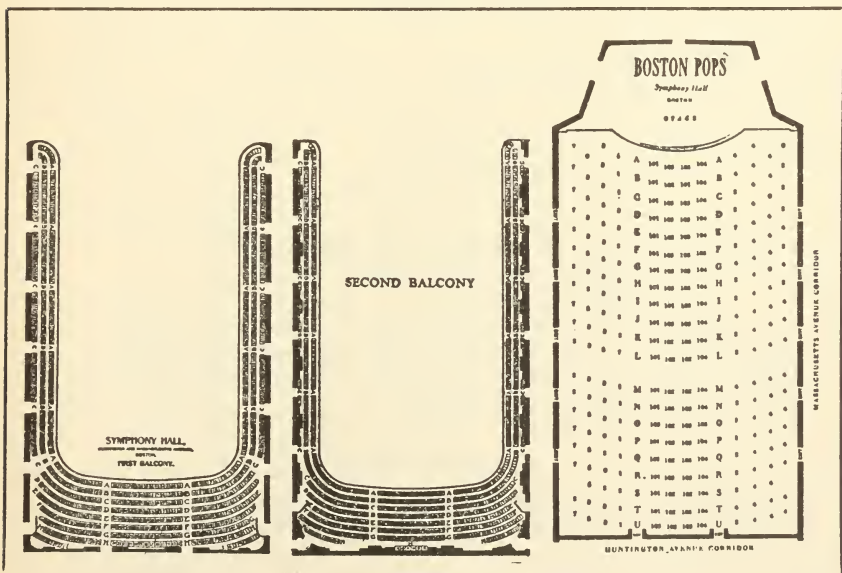
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Information available at the Berkshire Music Center office in Symphony Hall or write to P. BOSSLER, *Registrar*, Symphony Hall, Boston 15.

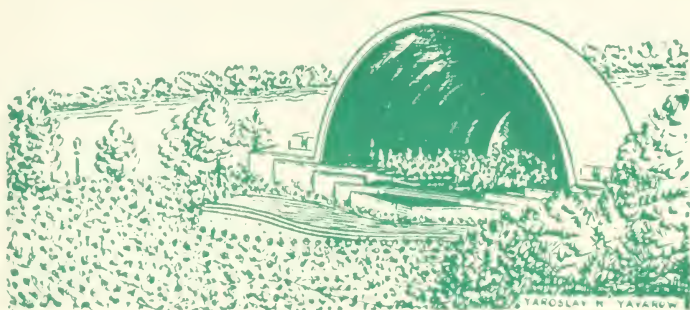
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Henry B. Cahot



CONCERTS BY THE CHARLES

The Esplanade Concerts will begin their Thirty-second Season on Sunday evening, July 3, in the Hatch Memorial Shell, under the direction of their founder and conductor, Arthur Fiedler.

An apt *Boston Globe* editorial on the Esplanade Concerts runs as follows:

"Bostonians who are not already aware of the delight such outdoor concerts afford will have an opportunity to learn. The veteran audience at these concerts will attend with traditional regularity, happy in one of the city's favorite attractions.

"It has been estimated that more than seven million have attended these concerts over the years, and the figure has been put as high as nine million. The miles that these people have traveled to hear the Boston Symphony members on the banks of the Charles River would be astronomical if it could be totaled. Few cities can boast such an attraction.

"But the concerts depend on public contributions and these come slowly. Many Boston businessmen realize that the concerts are an economic asset and give for that reason; other businessmen give simply because they like music.

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— Ralph Vaughan Williams



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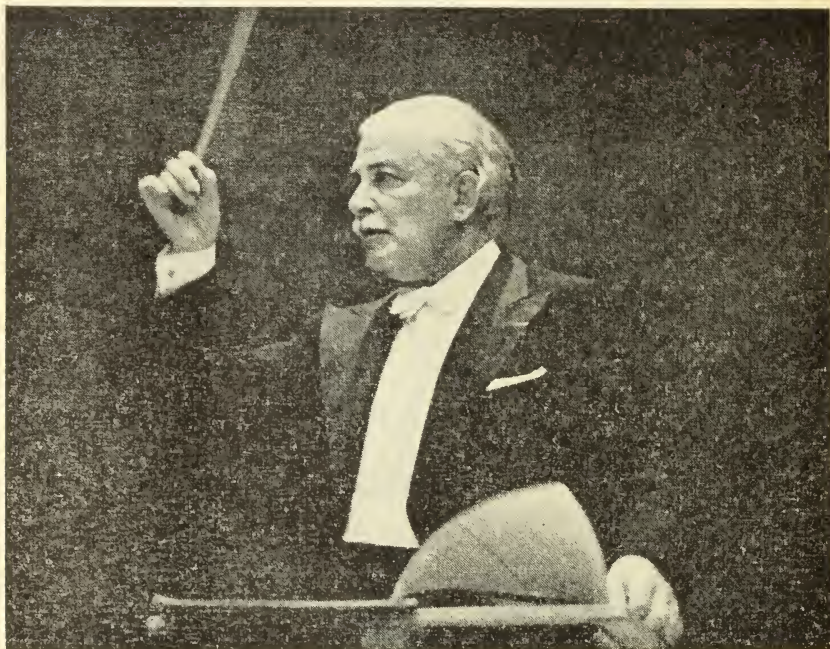
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Pops Enter 75th Season

ARTHUR FIEDLER, *Conductor*

Thirty-first Season



Boris and Milton Photo

Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.

TENTH WEEK

MONDAY EVENING, JUNE 27, at 8:30 o'clock

Fifty-sixth Program

HARRY ELLIS DICKSON Conducting

*Rakóczy March *Berlioz*

Overture to "La Gazza Ladra" *Rossini*

*Meditation from "Thaïs" *Massenet*

Solo Violin: ALFRED KRIPS

Russian Sailor's Dance, from "The Red Poppy" . . . *Glière*

Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*

Soloist: RALPH VOTAPEK

*España, Rhapsody *Chabrier*

Selection from "Greenwillow" *Loesser*

Clang Dang the Bell — The Music of Home — Greenwillow
Christmas — Never Will I Marry — Summertime Love

*Syncopated Clock *Anderson*

Selection from "Guys and Dolls" *Loesser*

I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

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Program Notes

By LANING HUMPHREY

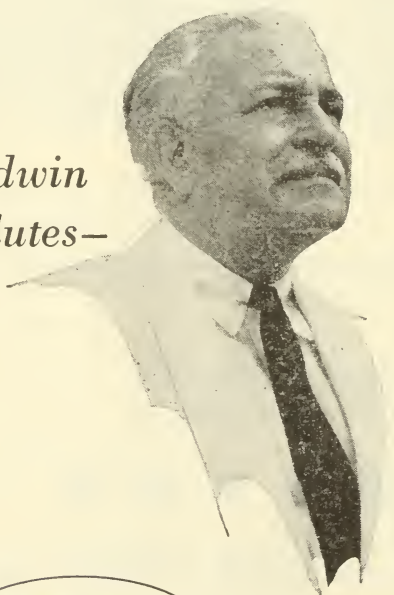
OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) — ROSSINI.

AFTER the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

The little servant girl, Ninetta is condemned to death for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

Starting with the then revolutionary innovation of opening his overture with two drum rolls, Rossini proceeded to introduce strokes of orchestration and harmonic thinking all the way through his score, which to some of his audiences of 1817 must have seemed not only modern, but ultra-modern.

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TUESDAY EVENING, JUNE 28, at 8:30 o'clock

Fifty-seventh Program

HARRY ELLIS DICKSON Conducting

National Emblem, March Bagley

Suite from "The Water Music" Handel-Harty

Allegro — Air — Allegro deciso

Concert-Polka for Two Violins Lumbye

Soloists: ALFRED KRIPS, GEORGE ZAZOFSKY

*Overture to "Die Fledermaus" Strauss

Concerto for Piano and Orchestra,

No. 3, in C minor Beethoven

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Soloist: ROBERT BROWNLEE

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from "The Sound of Music" Rodgers

Onward, Ye Peoples Sibelius

ELWYN BARROW, Director

*Selection from "Carousel" Rodgers

What's the Use of Wond'rin'? — Waltz — If I Loved You —

June Is Bustin' Out All Over

*Peter Gunn Mancini

*76 Trombones, from "The Music Man" Willson

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In scoring this opera, Rossini for the first time let his orchestra assert itself against the previously all-important singers.

With the fetching drum duet of the opening measures, Rossini transfixed his first-night audience at La Scala in 1817, and nearly got himself transfixed by a stiletto. A music student, instead of being thrilled at this innovation, indignantly took it as a crime against precedent. He walked the streets of Milan armed with a stiletto, hoping to met Rossini and avenge his desecration of the rule book. They did meet, but only when the genial composer heard with amusement about the young man, and sent for him. After a solemn exchange of views, Rossini gravely promised never to open another overture with two snare drums.

SERGEI RACHMANINOFF (1873-1943)

He studied piano with his cousin, the virtuoso Siloti, who had been taught by Liszt.

In composition, he was a pupil of Tchaikovsky's mentor, Taneieff.

His works include: three symphonies, four piano concertos, the splendid "Variations on a Theme of Paganini" (for piano and orchestra), two operas, church music, chamber music, and some distinguished songs.

RALPH VOTAPEK

Auditioning the then nineteen-year-old musician in Milwaukee, Arthur Fiedler was so impressed that he promptly invited him to be soloist in a concert he was to conduct there. Votapek performed so well in the Second Piano Concerto of Saint-Saëns, that the conductor invited him to play the same work at the Pops in 1958. Pleased again, Mr. Fiedler re-engaged him for the opening program of the ensuing 30th anniversary season of the Esplanade Concerts. These appearances paved the way for engagements with other major orchestras.



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WEDNESDAY EVENING, JUNE 29, at 8:30 o'clock

Fifty-eighth Program

HARRY ELLIS DICKSON Conducting

- * Boston Commandery, March Carter
- Overture to "The Merry Wives of Windsor" Nicolai
- * Clair de Lune Debussy
- * The Sorcerer's Apprentice, Poem Dukas

Concerto for Piano and Orchestra,

No. 3, in C minor Beethoven

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Soloist: ROBERT BROWNLEE

- * Dance of the Hours, from "La Gioconda" Ponchielli

Dancing through the Years arr. Hayman

Cakewalk — Charleston — Tango — Square Dance — Waltz —

Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —

Cha-Cha-Cha — Rock-'n'-Roll

- * Bugler's Holiday Anderson
- * Farandole, from "L'Arlésienne" Bizet

Among Those Present: United Christian Youth Movement of the
Massachusetts Council of Churches; Boston Lions Club

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"THAÏS" — JULES MASSENET (1842-1912).

ANATOLE FRANCE's ironic novel by the same name is the basis — or, rather, the point of departure — for the libretto of this opera in three acts and seven scenes.

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

First there is the simple desert abode of Cenobite monks. One of them, Athanaël, reports on the failure of his mission to Alexandria, and his determination to return and succeed.

Athanaël's object is to convert the pagan beauty, Thaïs, center of voluptuous revels.

Next, Athanaël in his quest appears amidst sumptuous surroundings in the sinful city, which draws from him the cry: "May the angels of Heaven purify its foul air!"

Confronting Thaïs at one of her munificent entertainments, he sermonizes her so effectively that she begins to think of exchanging present pleasure for future salvation. Her contemplation is indicated by the entr'acte *Meditation*.

Ultimately Thaïs and Athanaël burn her palatial home, and she accompanies the monk to a desert nunnery. In the finale, Thaïs dies with visions of Heaven, as Athanaël passionately confesses his love

ALFRED KRIPS.

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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THURSDAY EVENING, JUNE 30, at 8:30 o'clock

Fifty-ninth Program

HARRY ELLIS DICKSON Conducting

- *Our Director, March *Bigelow*
Overture to "Zampa" *Hérolid*
Ave Maria *Bach-Gounod*

Soloist: ALFRED KRIPS

- *Tales from the Vienna Woods, Waltzes *Strauss*

- *Rhapsody in Blue, for Piano and Orchestra *Gershwin*
Soloist: LEO LITWIN

- *Hungarian Rhapsody *Liszt*

- *Old Timers' Night at the Pops *arr. Lake*
Ta-Ra-Ra Boom De-Ay — The Bowery — The Sidewalks of
New York — Sweet Rosie O'Grady — Daisy — The Band Played
On — After the Ball — A Hot Time in the Old Town Tonight

- Victor Herbert Medley *arr. Sanford*
March of the Toys — Absinthe Frappée — Because You're You —
When You're Away — I Can't Do the Sum — I'm Falling in Love
with Someone — Gypsy Love Song — Italian Street Song — Kiss
Me Again — The Irish Have a Great Day Tonight

- O Promise Me *de Koven*
Soloist: ARMANDO GHITALLA

- America Sings *Bodge*
Hot Time in the Old Town Tonight — I've Been Working
on the Railroad — Down by the Old Mill Stream — In the
Good Old Summer Time — Jingle Bells — When Irish Eyes
Are Smiling — God Bless America

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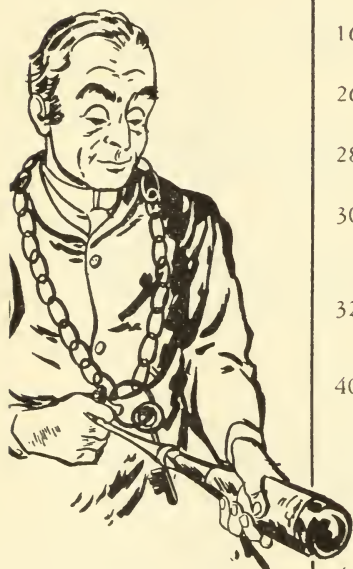
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***
Medium sweet dessert wine

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

GUYS AND DOLLS — LOESSER (b. New York, 1910).

A collection of short stories by Damon Runyon, under the same title as above, supplied composer Frank Loesser with the basic material for the story of his musical. Runyon's characters may be associated with New York's underworld, but they are full of color. Their ways, if not exactly straight, exert a fascination similar to that generated by the rogues in "The Threepenny Opera." The attractive lyrics were written by the composer.

CONCERTO NO. 3, IN C MINOR — BEETHOVEN (1770-1827).

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Wine List on Page 13

Beer and Ale on Page 17

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Sesquicentennial of the Birth of the "Danish Johann Strauss"

HANS CHRISTIAN LUMBYE (1810-1874)

ONE hundred and fifty years ago, Hans Christian Lumbye was born in Copenhagen. His career developed various similarities with that of Vienna's Johann Strauss. As a matter of fact, he was Strauss's senior by fifteen years, and formed an orchestra five years before the Viennese. Both men won renown in the dual capacity of conductor and composer.

Each was an excellent violinist, and conducted by sometimes playing, and then using the bow as a baton.

Like Strauss, Lumbye wrote many waltzes, and also, like him, galops, polkas, and some marches. His dance music reached a total of 400 pieces in his life of sixty-four years. (Strauss, who lived twenty-five years longer than Lumbye, composed dance music bearing 498 opus numbers.)

Lumbye and his orchestra were a famous attraction of Copenhagen's Tivoli Gardens amusement park, where there stands an elaborate statue in tribute to him.

ROBERT BROWNLEE

Mr. Brownlee is the winner of the annual Pops Award made by the National Federation of Music Clubs.

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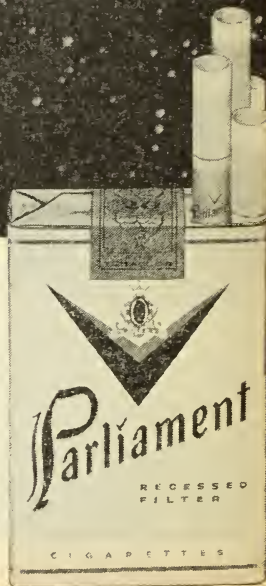
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"CAROUSEL" — RODGERS. (b. New York City, 1902).

Oscar Hammerstein, 2nd, wrote the libretto from Benjamin F. Glazer's adaptation of Ferenc Molnar's play, "Liliom."

In the musical version, Molnar's leading characters, Liliom and Julie, become, respectively, Billy Bigelow and Julie Jordan. His setting, an amusement park on the outskirts of Budapest, becomes an amusement park on the New England coast, and other ocean-front spots.

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It was twenty years ago last season that Leo Litwin made his debut as soloist at the Pops and in the "Rhapsody in Blue." Since then, he has been a favorite pianist of Pops and Esplanade audiences in this number, as well as Weber's "Concertstück," Addinsell's "Warsaw Concerto," and Bath's "Cornish Rhapsody." He gave the first American performances of the two latter compositions.

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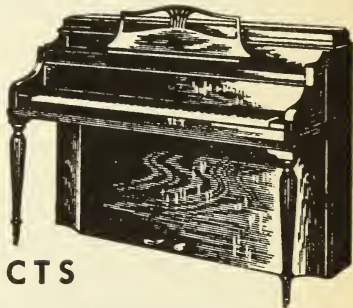


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Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra. Ghitalla has recorded for RCA-Victor and Columbia Records.

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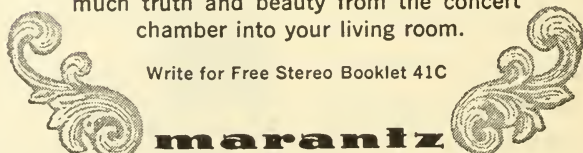
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Overture to "The Barber of Seville" *Rossini*
Bostonia Suite *Brown*
On Boston Common — Sunday Morning on Beacon Hill —
On the Esplanade

*Voices of Spring, Waltzes *Strauss*

*Warsaw Concerto, for Piano and Orchestra . . . *Addinsell*

*The Dream of Olwen *Williams*
Soloist: LEO LITWIN

*Largo, from "Xerxes" *Handel*
Solo Violin: ALFRED KRIPS

*Capriccio Espagnol *Rimsky-Korsakoff*
Alborada — Variations — Alborada — Gypsy Scene —
Fandango of the Asturias

Selection from "Kiss Me Kate" *Porter*
Another Op'nin', Another Show — Wunderbar — So in Love —
Always True to You in My Fashion

La Virgen de la Macarena (The Brave Bulls) . . . *Monterde*
Trumpet Solo: ARMANDO GHITALLA

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French Military March *Saint-Saëns*

Overture to "La Gazza Ladra" *Rossini*

*Suite from "Gayne" *Khachaturian*
Dance of the Rose Maidens — Lullaby — Saber Dance

*Voices of Spring, Waltzes *Strauss*

*Rhapsody in Blue, for Piano and Orchestra . . . *Gershwin*
Soloist: LEO LITWIN

Bostonia Suite *Brown*
On Boston Common — Sunday Morning on Beacon Hill —
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*Selection from "Carousel" *Rodgers*
What's the Use of Wond'rin'? — Waltz — If I Loved You —
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THE TIME: Seventy-three years ago, July 11, 1885. Grover Cleveland was President; George D. Robinson, Governor; Hugh O'Brien, Mayor.

THE PLACE: Boston Music Hall, on the site of the present Loew's Orpheum, with an entrance to the hall on Hamilton Place, where people today may enter the theatre. The hall was illuminated not by gas, but by the new "electric lamps." The Bell Telephone Company was a spindling child of eight years.

THE GIRL (Not at Music Hall, but a competing attraction at the theatre known as the Boston Museum): The contemporary Marilyn Monroe as popular Queen of Pulchritude was Lillian Russell, who also sang — in "Polly, the Pet of the Regiment."

THE MAN: Conductor "Ad." Neuendorff. According to the magazine, *Freund's Music and Drama*, he was "one of the most prominent conductors of our time in New York." The article continues: "He is a born conductor, one who possesses not only large musical knowledge, but, what is much rarer, a strong sympathy with the public for whose amusement and instruction he caters." (Change the name, and you have an apt characterization of his ultimate successor, Arthur Fiedler.)

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1. What is chili?
a. an Eskimo's igloo b. a spice c. a fur d. a South American country
2. Which of the following grows on trees?
a. butternuts b. whiffles c. shoes d. barnacles
3. What is beet sugar?
a. tired sugar b. sugar made from beet juice c. brown sugar d. crumpled cash
4. Stop & Shop All-Butter Coffee Cake is laced with
a. rum b. crunchy pecans c. doilies d. coffee beans

ANSWERS:

1) b. a spice 2) a. butternuts 3) b. sugar made from beet juice 4) b. crunchy pecans

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A New York critic had this to say about this part of the program:

"The performance of 'Handel's Largo' by eighteen violinists standing across the stage, after concertmaster Franz Kneisel had first alone announced the theme, might in other hands have been regarded as a piece of jugglery, but as given under Gericke's direction, it was a surpassingly powerful interpretation and moved the audience as no orchestral playing has moved people in this city of recent years."

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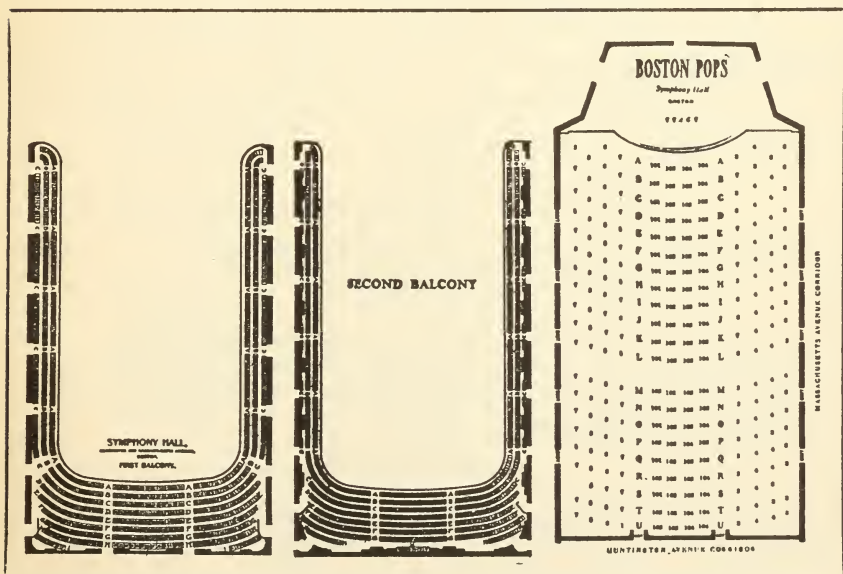


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SERIES X (July 8, 9, 10)

MUSIC OF BACH

SERIES A

Friday Evening, July 22

BEETHOVEN Symphony No. 3
FAURE Requiem

(Chorus and Soloists)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 23

CHERUBINI Overture, "Anacreon"
BEETHOVEN Piano Concerto No. 5
 (CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

Conductor: PIERRE MONTEUX

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Sunday Afternoon, July 24

DELLO JOIO Variations, Chaconne
 and Finale

MENDELSSOHN Violin Concerto
 (JAIME LAREDO)

BEETHOVEN Symphony No. 5

Conductor: CHARLES MUNCH

SERIES Y (July 15, 16, 17)

MUSIC OF MOZART

SERIES C

Friday Evening, August 5

WAGNER Act 3 Excerpts,
 "Die Meistersinger"

SIBELIUS Violin Concerto
 (RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

Conductor: CHARLES MUNCH

• •

Saturday Evening, August 6

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2
 (EUGENE ISTOMIN)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 7

VAUGHAN WILLIAMS Fantasia on a
 Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3
 (LEON FLEISHER)

BRAHMS Symphony No. 4

Conductor: PIERRE MONTEUX

SERIES B

Friday Evening, July 29

STRAVINSKY Jeu de Cartes
KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3
 (BYRON JANIS)

Conductor: CHARLES MUNCH

• •

Saturday Evening, July 30

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2
 (with chorus)

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, July 31

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9
 (Chorus and Soloists)

Conductor: PIERRE MONTEUX

SERIES D

Friday Evening, August 12

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat
 (JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

Conductor: PIERRE MONTEUX

• •

Saturday Evening, August 13

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor
 (GARY GRAFFMAN)

COPLAND Symphony No. 1

Conductor: CHARLES MUNCH

• •

Sunday Afternoon, August 14

BERLIOZ The Damnation of Faust
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Conductor: CHARLES MUNCH

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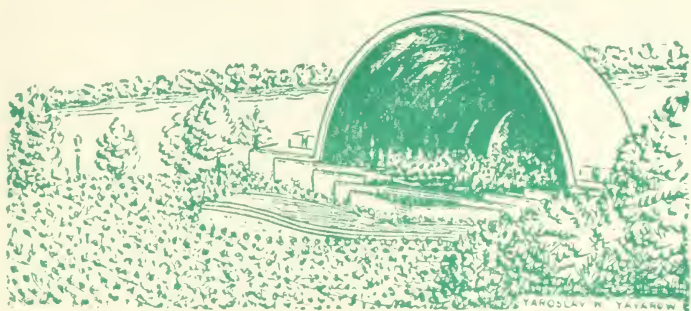
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